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LIVIN' ON A PRAYER

리빙 온 어 프레이어

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타에서 토크 모듈레이터를 사용한 유니크한 기타 사운드를 듣는 것이 가능한 곡이다. 백킹의 코드 워크 부분에 브러싱을 숨씨 있게 받아들이 리듬 플레이를 행하거나 시원스럽게 억양을 붙여 가자.

키보드는 몇 종류의 에레피와 스트리스가 번갈아 등장하여 곡에 화려함을 나타내고 있다. 테크닉적으로나 구성면에서 봐도 혼자서 플레이할 수 있는 곡이지만 음색을 재빠르게 전환할 수 있도록 연습할 것.

베이스는 8분 연주가 메인이나, 도처에 기타 리프와의 유니즌 플레이가 등장한다. 그렇지 않은 부분에서도 움직임이 있는 프레임으로 꽤 칼리폴한 베이스 라인을 만들어내고 있기 때문에 리듬의 흐트러짐에 주의하도록 한다.

드럼은 인트로 이외에서는 하이해트의 새김은 4분으로, 베이스 드럼도 포함해서 리듬 패턴은 극히 심플하다. 하이해트의 오픈을 섞는 등 악센트 붙임에도 연구를 기울이자.

Intro. N.C.

VOCAL

CHORUS

GUITAR I

KEYBOARD

BASS

DRUMS

① (kb.) : 22마디에 걸쳐서 계속되는 소프트하고 가라앉은 스트링스계의 음. 신서사이즈를 1대 홀드 해두자.

Em

Em C(onE)

② (Ba) : 개방현을 이용한 프레이즈이므로 핑거링, 피킹도 차분히 쳐도록 한다.

③ (Gt) : 베이스 프레이즈와 유니즌의 기타 리프 이것은 토킹 모듈레이터를 통해 꽤 독특한 사운드를 내고 있다.

④ (Kb) : 울리는 것처럼 들리는 싱커페이션 베이스 이 효과는 공명에 의해 얻을 수 있다.

⑤ (Kb) : 인트로에서 제일 돋보이는 음. 신서사이저 브라스이지만 스트링스도 들어간 듯한 밝고 차분한 음을 낸다.

Chord progression: D(onE) | Em | C(onE) | D(onE)

Chord progression: Em | [A] Em

(1x) Tom - my used to work on the docks _____ Un- ion's been on strike He's
 (2x) Tom - my got his six string in hock _____ Now he's hold - ing in what he

⑥ (Kb) : 챔발로에 가까운 일렉트릭 피아노.

⑦ (Dr) : 스네어와 베이스 드럼의 콤비네이션 프레임즈 넷째 박은 플럼식으로 연주한다.

⑧ (Dr) : 단순한 리듬이지만 리듬 킵을 확실하게 해야 한다.

Em C(onE) D(onE) Em

down on his luck it's tough _____ so _____ tough _____
 used To make it talk so tough _____ it's _____ tough _____

—(1x tacet)—

cho. 2x () vib. ()

cho. 2x () vib. ()

cho. vib. cho. 8va ()

cho. vib. cho. ()

Em

Gi - na works the din - er all day _____ Work - ing for her man she
 Gi - na dreams of run - ning a - way _____ When she cries in the night Tom - my

8va vib. Arm. ()

1x tacet →

vib. Arm. ()

p. p. p. p.

D Em C D Em D C D

make it or not We've got each oth - er and that's a lot For love we'll give it a shot

make it or not We've got each oth - er and that's a lot For love

9 12

11 15

C Em C#7 D G C Dsus4 D Em C

Oh We're half way there Ah Liv - ing On A Pray - er Take my hand (and) we'll

Oh Ah

E. Piano

Strings

11 12

⑫ (Gt.) : 2박 셋잇단음표 리듬에 주의하자. 셋째 박은 스타카토하듯이, 넷째 박 글리산도는 다이내믹하게 친다.

⑬ (Kb.) : 멋진 고음의 일렉트릭 피아노. 첼레스타같은 맑고 가벼운 음색이다.

⑭ (Ba.) : 꽤 움직임이 많은 프레이즈이므로 이동할 때 피킹에 주의해야 한다. 또, 싱커페이션 리듬에도 주의한다.

⑮ (Dr.) : 기타와 베이스에 맞춘 2박 셋잇단음표의 리듬이다. 넷째 박은 하나로 일치되지 않게끔 치자.

1. D G C Dsus4 D Em

make it I swear Oh Liv - ing On A Pray - er

Oh

Strings

2. Dsus4 D CΔ7 D Em C Dsus4 D

- ing On A Pray - er Liv - ing On Pray - er

Harm. Harm. 8va Arm. vib. vib.g. 8va

⑬ (Kb) : 인트로의 스트링스 고음부

⑭ (Gt) : 느린 프레이즈이므로 비브라토나 굴릿산도를 차분히 친다.

⑮ (Gt) : 1번줄 12프렛의 E음은 그 앞에 2·3번줄의 유틸리티를 가볍게 쳐서 피킹하고 있다. 약간 느슨한 피킹이 포인트다.

⑯ (Kb) : 여기서는 스트링스와 일렉트릭 피아노가 MIDI 접속되어 있다. [F]도 마찬가지.

⑰ (Dr) : 베이스 드럼의 싱커페이션을 이용해 경쾌하고 탄력있는 리듬을 만들고 있다. 1박마다 리듬 킵은 심벌즈로 한다.

D F Gm Eb Fsus4 F Bb Eb Fsus4 F

all that you've got Oh We're half way there Wah Liv - ing On A Pray - er

Oh Wah

G Eb Fsus4 F Bb Eb Fsus4 F

Take my hand and we'll make it I swear Wah Liv - ing On A Pray - er

Wah

4. 4. 4.

②② (Gt) : 다른 줄 같은 fret의 꽤 짧은 프레이즈이므로 피킹 콤비네이션에 주의한다.

Repeat & Fade Out

KEEP THE FAITH

깊 더 페이스

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타 파트에서 가장 주목할 점은 드럼과 겹치게 한 커팅일 것이다. 브러싱과 실음과의 사용 구분을 명확하게 함으로써 이 곡이 아니면 낼 수 없는 리듬감이 나온다. 전편을 통해서 리듬감은 동일하지만 뮤트 패턴 등도 등장함으로 주의가 필요하다. 음색이나 장면에 따라 효과적으로 구분해서 사용하도록 한다. 특히 트레몰로계의 에펙터를 효과적으로 사용하는 것이 포인트이다.

베이스는 곡을 통해서 동일한 비트의 플레이로 돼 있다. 피크로 치면 리듬을 유지하기가 쉬울 것이다. 루트음과 온 코드와의 구분 사용이 애매해지지 않도록 주의한다. 스케일 포지션이 일정함으로

드럼과의 콤비네이션을 잘 이루면서 차분하게 플레이할 수 있을 것이다. 또 픽킹의 강약에 의해서 음색을 컨트롤 하고 있는 점도 지나치지 않도록 한다.

드럼은 전체로서는 8개의 새김인데 16비트의 리듬감으로 플레이하는 것이 포인트가 된다. 하이해트 워크나 라이드 심벌 컵의 사용법 등을 잘 연구해서 이 곡의 이미지를 살려보자. 스네어의 악센트 구분 사용, 리듬을 따라 새겨가는 것도 중요하다. 베이스 스트와와의 엄밀도 잘 생각해서 연주하자.

Free Tempo In Tempo

G Csus4(on G) G A G

Vocal

Other

<Synch>

-8va bassa

Guitar I

Guitar II

Bass

Drums

C C(on G) G C B^b G

<A Piano>
<with String-s>

8va bassa

G B G B^b C B^b G

Moth-er moth - er tell your child - ren That thir- time has just be - gun I have suf -

G B^b C E^b F G

- fered for my an - ger There are wars that can't be won Fath-er fath - er please be-lieve

<Organ>
(8va bassa)
(with String-s) <A. Piano>

B^b C B^b G B^b

— me I am lay - ing down my guns I'm bro - ken like an ar - row For -

C E^b F G B^b

_____ to hold on _____ When there's no _____ one to lean _____ on
 _____ to be strong _____ When there's no _____ one to dream _____ on

(you) know you're gon - na live thru the rain
 (you) know you're gon - na live thru the rain

_____ to hold on _____ When there's no _____ one to lean _____ on
 _____ to be strong _____ When there's no _____ one to dream _____ on

(you) know you're gon - na live thru the rain
 (you) know you're gon - na live thru the rain

F C G B^b F

Lord _____ you got to keep _____ the faith _____
 Lord _____ you got to keep _____ the faith _____

don't lot your love turn to hate _____ (Right) now _____
 Now you know is love turn too late _____ Right

G B^b C G (7) Do you tell —
 by when I hurt — you Do you keep it all — in — side — Do you tell —

G me all's — B^b for — giv — en And C just — hide — be — hind — your E^b F Eve —
 — me all's — for — giv — en And just — hide — be — hind — your pride — yeah —

<Organ>

2. C G Faith B^b don't let you love turn to hate F

Oh, you got to keep the faith don't let your love turn to hate Right

C G Keep the faith Keep the faith Oh,

now we got to keep the faith Keep the faith Keep the faith

The musical score is written for a song. It features a vocal melody line with lyrics, a guitar line with chords and fingerings, and a bass line. The score is divided into two systems. The first system includes a vocal line with lyrics, a guitar line with chords (C, G, Bb, F), and a bass line. The second system continues the vocal melody and guitar accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

G Keep the faith B^b Keep the faith C F

we got to keep the faith Keep the faith Keep the faith Lord we got to keep the faith

J F

Um, um, Yeah, yeah, yeah

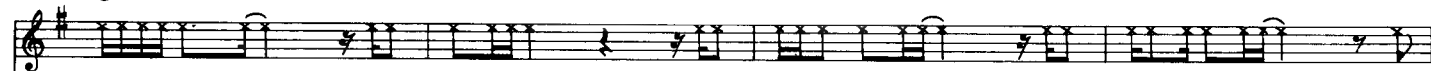
K G B^b (on G) C(on G)

G B^b

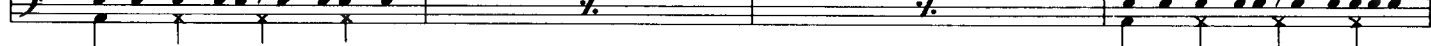
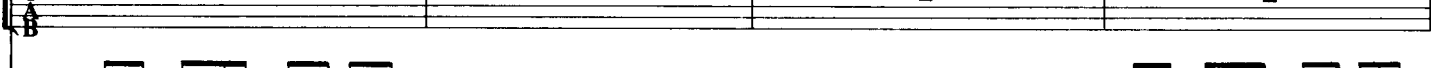
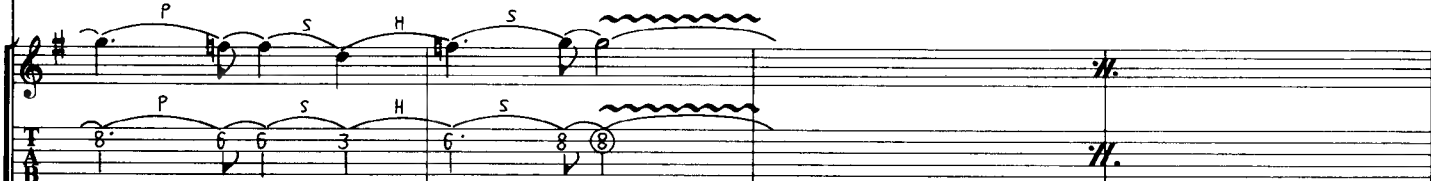
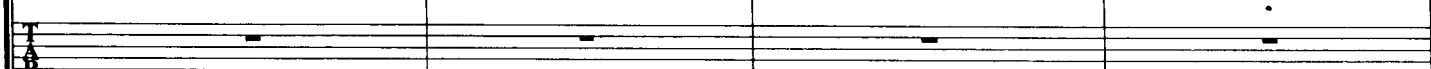
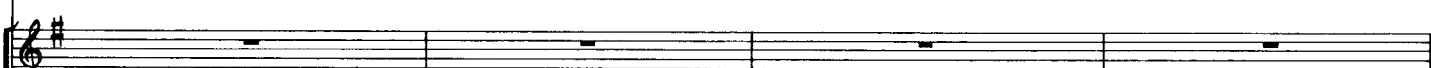
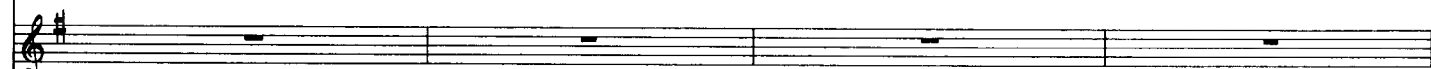
Musical score for "The Rose Tree" (The Rose Tree). The score is in G major and 4/4 time. It includes a key signature change to B-flat major for the final measure. The guitar part features a complex fretboard pattern with many accidentals and a "va" (vibrato) marking. The double bass part includes a "C(onG)" marking and a "G" marking. The score is divided into two systems, each with four staves.

Musical score for "The Wind" by Gustav Mahler, Op. 2, No. 1. The score is for a full orchestra and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 1 through 12. The first system shows measures 1-4, the second system shows measures 5-8, and the third system shows measures 9-12. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The vocal line is marked with 'H' for 'Held' and 'S' for 'Sänger'. The orchestration includes strings, woodwinds, and brass.

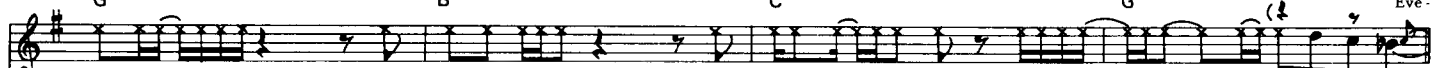
N G



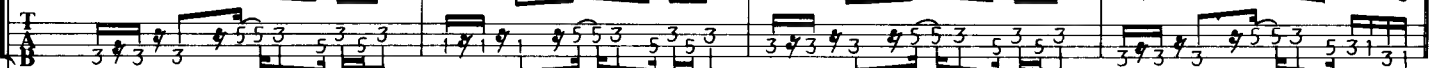
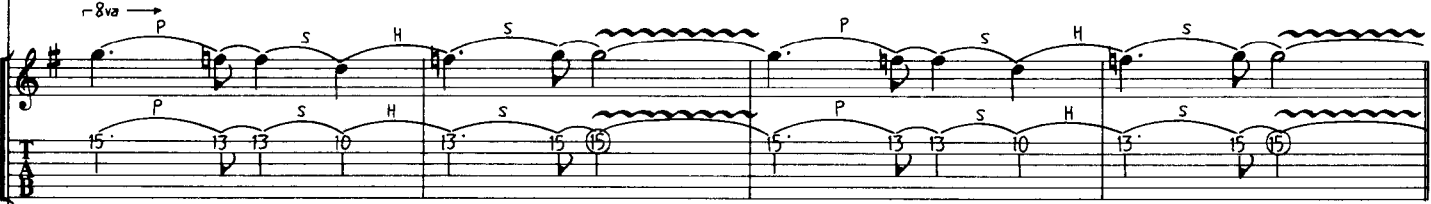
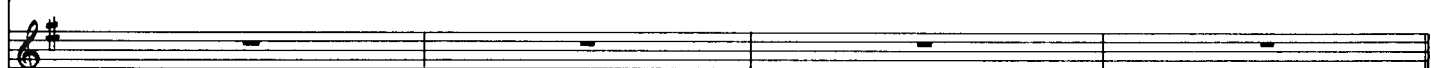
Walk-ing in the foot - steps_____ Of so - ci - e - ty lies I don't like what I see no more_____ Some-time's I wish that I was brind_____ Some-



G B^b C G Eve-



- time I wait__for-ev-er To stand out in the rain So no one sees__me cry - in' Try-ing to wash__a-way__the pain__ Moth-er fath -



Coda C G B^b F

Faith Keep the faith Keep the faith

Oh, you got to keep the faith Try - ing to hold on Try -

E^b F G B^b (on G) C

-ing to hold on yeah Oh,

The musical score is written for a four-part ensemble: Voice, Piano, Guitar, and Bass. The first system (measures 1-4) is in the key of D major (one sharp) and features a vocal melody with lyrics, piano chords, and a guitar part with a complex fretboard diagram. The second system (measures 5-8) continues the piece with a key signature change to Bb major (two flats). The guitar part in the second system is marked with a 'Q' and a 'P' box, indicating specific techniques or positions. The bass line provides a steady rhythmic foundation throughout.

E^b F G Faith Keep the faith B⁷ Keep the faith C E⁷ F Eve -

Eve - ry - bod-y keep the faith Wo, yeah, yeah, yeah, yeah, yeah, yeah.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line and a piano accompaniment line. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The first system shows the beginning of the song, with the vocal line starting on a whole note G4 and the piano accompaniment starting with a quarter note G4 and a half note G4. The second system shows the continuation of the melody, with the vocal line starting on a quarter note G4 and the piano accompaniment starting with a quarter note G4 and a half note G4. The third system shows the end of the song, with the vocal line starting on a quarter note G4 and the piano accompaniment starting with a quarter note G4 and a half note G4. The score is written for a single voice and piano.

A musical score for the song 'The Rose Tree'. It features a vocal melody in the upper staff, a guitar accompaniment in the middle staff with fret numbers (6, 7, 6, 9, 5, 5, 3, 3, 5, etc.), and a bass line in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

G ry · bod · y needs some B^b bod · y to love _____ Eve C ry bod y needs some E^b bod y to hate _____ F Eve ·
 Woo, yeah, _____ yeah, _____ yeah, _____ yeah, _____ yeah, _____

Handwritten musical score for a piece titled "L'va". The score is written on three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music features a melodic line in the middle staff, with accompaniment in the top and bottom staves. The melody consists of eighth and sixteenth notes, often beamed together, with various articulations like slurs and accents. The accompaniment includes chords and single notes. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in three systems. Each system contains three staves: a vocal line (treble clef), a guitar line (treble clef), and a piano line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The guitar part includes fret numbers (12, 11, 10, 13, 14) and chord symbols (M, rM1, rM2, rM3, rM4, rM5, rM6, rM7, rM8, rM9, rM10, rM11, rM12, rM13, rM14, rM15, rM16, rM17, rM18, rM19, rM20, rM21, rM22, rM23, rM24, rM25, rM26, rM27, rM28, rM29, rM30, rM31, rM32, rM33, rM34, rM35, rM36, rM37, rM38, rM39, rM40, rM41, rM42, rM43, rM44, rM45, rM46, rM47, rM48, rM49, rM50, rM51, rM52, rM53, rM54, rM55, rM56, rM57, rM58, rM59, rM60, rM61, rM62, rM63, rM64, rM65, rM66, rM67, rM68, rM69, rM70, rM71, rM72, rM73, rM74, rM75, rM76, rM77, rM78, rM79, rM80, rM81, rM82, rM83, rM84, rM85, rM86, rM87, rM88, rM89, rM90, rM91, rM92, rM93, rM94, rM95, rM96, rM97, rM98, rM99, rM100, rM101, rM102, rM103, rM104, rM105, rM106, rM107, rM108, rM109, rM110, rM111, rM112, rM113, rM114, rM115, rM116, rM117, rM118, rM119, rM120, rM121, rM122, rM123, rM124, rM125, rM126, rM127, rM128, rM129, rM130, rM131, rM132, rM133, rM134, rM135, rM136, rM137, rM138, rM139, rM140, rM141, rM142, rM143, rM144, rM145, rM146, rM147, rM148, rM149, rM150, rM151, rM152, rM153, rM154, rM155, rM156, rM157, rM158, rM159, rM160, rM161, rM162, rM163, rM164, rM165, rM166, rM167, rM168, rM169, rM170, rM171, rM172, rM173, rM174, rM175, rM176, rM177, rM178, rM179, rM180, rM181, rM182, rM183, rM184, rM185, rM186, rM187, rM188, rM189, rM190, rM191, rM192, rM193, rM194, rM195, rM196, rM197, rM198, rM199, rM200, rM201, rM202, rM203, rM204, rM205, rM206, rM207, rM208, rM209, rM210, rM211, rM212, rM213, rM214, rM215, rM216, rM217, rM218, rM219, rM220, rM221, rM222, rM223, rM224, rM225, rM226, rM227, rM228, rM229, rM230, rM231, rM232, rM233, rM234, rM235, rM236, rM237, rM238, rM239, rM240, rM241, rM242, rM243, rM244, rM245, rM246, rM247, rM248, rM249, rM250, rM251, rM252, rM253, rM254, rM255, rM256, rM257, rM258, rM259, rM260, rM261, rM262, rM263, rM264, rM265, rM266, rM267, rM268, rM269, rM270, rM271, rM272, rM273, rM274, rM275, rM276, rM277, rM278, rM279, rM280, rM281, rM282, rM283, rM284, rM285, rM286, rM287, rM288, rM289, rM290, rM291, rM292, rM293, rM294, rM295, rM296, rM297, rM298, rM299, rM300, rM301, rM302, rM303, rM304, rM305, rM306, rM307, rM308, rM309, rM310, rM311, rM312, rM313, rM314, rM315, rM316, rM317, rM318, rM319, rM320, rM321, rM322, rM323, rM324, rM325, rM326, rM327, rM328, rM329, rM330, rM331, rM332, rM333, rM334, rM335, rM336, rM337, rM338, rM339, rM340, rM341, rM342, rM343, rM344, rM345, rM346, rM347, rM348, rM349, rM350, rM351, rM352, rM353, rM354, rM355, rM356, rM357, rM358, rM359, rM360, rM361, rM362, rM363, rM364, rM365, rM366, rM367, rM368, rM369, rM370, rM371, rM372, rM373, rM374, rM375, rM376, rM377, rM378, rM379, rM380, rM381, rM382, rM383, rM384, rM385, rM386, rM387, rM388, rM389, rM390, rM391, rM392, rM393, rM394, rM395, rM396, rM397, rM398, rM399, rM400, rM401, rM402, rM403, rM404, rM405, rM406, rM407, rM408, rM409, rM410, rM411, rM412, rM413, rM414, rM415, rM416, rM417, rM418, rM419, rM420, rM421, rM422, rM423, rM424, rM425, rM426, rM427, rM428, rM429, rM430, rM431, rM432, rM433, rM434, rM435, rM436, rM437, rM438, rM439, rM440, rM441, rM442, rM443, rM444, rM445, rM446, rM447, rM448, rM449, rM450, rM451, rM452, rM453, rM454, rM455, rM456, rM457, rM458, rM459, rM460, rM461, rM462, rM463, rM464, rM465, rM466, rM467, rM468, rM469, rM470, rM471, rM472, rM473, rM474, rM475, rM476, rM477, rM478, rM479, rM480, rM481, rM482, rM483, rM484, rM485, rM486, rM487, rM488, rM489, rM490, rM491, rM492, rM493, rM494, rM495, rM496, rM497, rM498, rM499, rM500, rM501, rM502, rM503, rM504, rM505, rM506, rM507, rM508, rM509, rM510, rM511, rM512, rM513, rM514, rM515, rM516, rM517, rM518, rM519, rM520, rM521, rM522, rM523, rM524, rM525, rM526, rM527, rM528, rM529, rM530, rM531, rM532, rM533, rM534, rM535, rM536, rM537, rM538, rM539, rM540, rM541, rM542, rM543, rM544, rM545, rM546, rM547, rM548, rM549, rM550, rM551, rM552, rM553, rM554, rM555, rM556, rM557, rM558, rM559, rM560, rM561, rM562, rM563, rM564, rM565, rM566, rM567, rM568, rM569, rM570, rM571, rM572, rM573, rM574, rM575, rM576, rM577, rM578, rM579, rM580, rM581, rM582, rM583, rM584, rM585, rM586, rM587, rM588, rM589, rM590, rM591, rM592, rM593, rM594, rM595, rM596, rM597, rM598, rM599, rM600, rM601, rM602, rM603, rM604, rM605, rM606, rM607, rM608, rM609, rM610, rM611, rM612, rM613, rM614, rM615, rM616, rM617, rM618, rM619, rM620, rM621, rM622, rM623, rM624, rM625, rM626, rM627, rM628, rM629, rM630, rM631, rM632, rM633, rM634, rM635, rM636, rM637, rM638, rM639, rM640, rM641, rM642, rM643, rM644, rM645, rM646, rM647, rM648, rM649, rM650, rM651, rM652, rM653, rM654, rM655, rM656, rM657, rM658, rM659, rM660, rM661, rM662, rM663, rM664, rM665, rM666, rM667, rM668, rM669, rM670, rM671, rM672, rM673, rM674, rM675, rM676, rM677, rM678, rM679, rM680, rM681, r

G ry - bod - y needs some - B^b(on G) bod - y to love - Eve C(on G) ry - bod - y needs Eve E^b ry - bod - y F Keep the faith -

Na, na, na Oh, na, na Oh,

The first system of the musical score includes a vocal melody line with lyrics, a piano accompaniment line with a 4-measure rest, and guitar/bass lines with specific fretting and fingering instructions (e.g., 3 7 3 3, 5 5 3 5 3 3).

G Faith B^b C E^b F

P S H S P S H S

15 13 13 10 13 15 15

The second system continues the musical score with a vocal melody line, a piano accompaniment line with a 4-measure rest, and guitar/bass lines. It includes a section with a 4-measure rest for the piano and guitar parts, and a section with a 4-measure rest for the bass and drums parts.

Repeat & F.O.

ALWAYS

올웨이즈

Words & Music by J. Bon Jovi

이 앨범에 처음으로 수록된 신곡으로 싱글 컷된 넘버이다. 슬로 템포의 곡이므로 각파트(특히 드럼 & 베이스)는 리듬에 세심한 주의를 기울이자. 키보드는 스트링스와 오르간이 있고 그 위에 피아노가 들어가 있으므로 2단으로 나누어서 적었다. 코드는 add 9 코드를 많이 사용하고 있기 때문에 독특한 분위기를 내고 있다. 기타는 1단으로 적혀 있으나 장소에 따라서는(솔로 파트 등의 부분) 아래 위로 나뉘어 있으므로 주의하자. [F]의 아르페

지오 부분은 에펙터로 꽤 강하게 코러스를 걸고 있다. 기타 솔로는 간주와 엔딩에 있고 노멀한 펜타토닉 스케일을 사용한 플레이이다. 슬로 템포인 만큼 박 머리의 타이밍을 확고히 맞추어 연주하지 않으면 빨라짐으로 주의하자. 드럼은 [A]의 4마디부터 [F]의 4마디까지가 브러시를 사용한 플레이로 돼 있다. 뛰는 보컬을 노래하기 쉽게 하기 위해서도 베이스와 함께 확고히 리듬을 지키는 것이 중요하다.

N.C. [A] E Aadd9 C#m B

Vocal

Other

Keyboard

Guitar

Bass

Drums

<Organ>

<Strings>

<A. Piano with Strings>

<A. Piano>

L 8va bassa →

Arpeggio

Aadd9 B C#madd9 Badd9

This Ro-me-o is bleed-ing But you can't see his blood

<Strings>

<A.Piano>

—(8va bassa)— 8va bassa — 8va bassa —

T A B

T A B

Aadd9 G#m7 C#madd9 Badd9

It's no-thing but some feel-ings That this old — dog lacked up ——— It's been rain-ing since your lefe me Now I'm drown-ing in the flood ———

T A B

T A B

Aadd9 G#m7 Aadd9 Badd9 C#madd9 Badd9 (on D#)

You see I've al-ways been a fight-er But with-out you I give up Now I can't sing a love song Like the way it's meant to be Well I

4

A(onE) B(onF#) A B D E B F#m

guess I'm not that good an-y more But ba-by that's just me Yeah, I will love you ba-by

al - ways And I'll be there for - ev - er and a day al - ways

E **B (on F#)** **A** **to B** **A** **B**

I'll be there 'til the stars don't shine 'Til the heav-ens burst and the words don't rhyme And I know When I die you'll be on my mind And I'll love you al - ways

G[#]m7

Aadd9

Badd9

G

C[#]madd9

Badd9 (on D)

A(on E)

made mis-takes—I'm just a man—When he holds—you close—when he pulls your near—When he says the words—you're been need-ing to hear—I'll wish I was him—'cause those words are mine—To

The first system of the musical score includes a vocal melody line with lyrics, a piano accompaniment with chords and arpeggios, and guitar/bass lines with detailed tablature. The guitar/bass lines include techniques like hammer-ons (H), pull-offs (P), and double stops (D, P, H). The piano part features arpeggiated chords labeled (Arp.).

B (on F)

A

E

E

B

F[#]mC[#]m

B

say to you 'til the end of time Yeah, I will love you ba by al ways And

The second system continues the musical score with the same instrumental parts. It includes a vocal melody line with lyrics, a piano accompaniment, and guitar/bass lines with tablature. A double bar line with a repeat sign is present in the piano part. The guitar/bass lines continue with various techniques and fret numbers.

G D(onF#) A

There's no price I won't pay

To say these words to you

J E B

There's no price I won't pay To say these words to you

F#m7 C#m B E B(onF#)

A B A B **K** A B

Well there ain't no luck— in these load-ed dice— But ba-by if you give me just one more try— We can

A(on C#) B(on D#) A(on B) B7 2.C#m B

pick up our old dreams and our old lives— We'll find a place— where the sun still shines— al - ways

Coda B A B7

love— you— al - ways—

L E B C[#]m B A

Oh, _____ yeah Oh Ba-by if you do-ing to love.

_____ Ba-by if you do-ing to love _____ Oh Ba-by if you co-ing to love _____ be there _____ be there _____ Oh, ba-by _____

B C[#]m B A E B

We love _____ oh, yeah, yeah, yeah, yeah _____ Oh,

4 4 4 4 4 4

D P HC HC D H S H H C C D P C M1 C C U U

4 4 4 4 4 4

C[#]m B A E B

yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah _____ Oh, _____ oh _____

4 4 4 4 4 4

U U UD C U D P (8va) H S S H C U U UD

4 4 4 4 4 4

8va bassa

F.O.

LAY YOUR HANDS ON ME

레이 유어 핸드스 온 미

Words & Music by J. Bon Jovi, R. Sambora

A면 톱인 이 넘버는 베이스 드럼의 비트에 실려 페이드 인 해 오는 일렉기타의 음이 효과적으로 들어가 앨범의 인트로덕션으로서도 충분히 자극이 있는 것. 일렉기타의 튜닝은 줄을 전부 1음씩 내려둔다. 인트로 부분에는 하모닉스 & 암, 또는 리허설 마크 ㉠의 기타 솔로 중에서도 암 위즈 피킹이라는 것과 같이 암을 사용하고 있는 곳도 많음으로 레코드를 잘 듣고 필링을 파악하고 아밍의 연습을 하자.

리허설 마크 ㉠과 ㉡의 부분을 기본적으로 2마디 패턴을 일렉 기타와 일렉 베이스가 유니즌으로 연주하는 것인데 중요한 패턴이므로 한음한음 소중히 연주하자. 키보드는 오르간계의 음이 사용되어 있어 온음표의 화음을 연주하는 백킹이 많으나 처음에 확고히 화음을 내도록 주의하자. 끝 마디에서는 각 악기의 음을 확고히 끊을 것.

Intro. Fade in

Vocal

(기타 튜닝은 1음 아래로)
E. Guitar

TAB

Inst. *E. Guitar 2.*

Inst. *Key Board.*

E. Bass

TAB

Drums

(Hey)

Sua Harm & Arm.

Harm & Arm.

A.D.

(Hey)

Sua Harm & Arm.

Harm & Arm.

A.D.

A.D.

(Hey)

(v v v v v v v v v v v v v v v v) Shaker

Musical score system 1, measures 1-5. The system includes staves for Treble, TAB, and Bass clefs. The key signature is one sharp (F#). The first staff (Treble) contains the lyrics "(Hey)" in measure 4. The second staff (TAB) shows a guitar tab with a circled 5 in measure 3. The third staff (Bass) contains a slash in measure 4.

Musical score system 2, measures 6-9. The system includes staves for Treble, TAB, and Bass clefs. The key signature is one sharp (F#). The first staff (Treble) contains the lyrics "(Hey)" in measure 6 and "(Hey)" in measure 8. The second staff (TAB) shows a guitar tab with a circled 5 in measure 3. The third staff (Bass) contains a slash in measure 4.

Musical score system 1, measures 1-4. The system includes staves for Treble, Tenor, Bass, and Double Bass. The key signature is one sharp (F#). The time signature is 4/4. The lyrics "(Hey)" are written above the Treble staff in measure 4. The Double Bass staff contains a series of slurs and rests, indicating a specific rhythmic pattern.

Musical score system 2, measures 5-8. The system includes staves for Treble, Tenor, Bass, and Double Bass. The key signature is one sharp (F#). The time signature is 4/4. The lyrics "(Hey)" are written above the Treble staff in measure 5. The Double Bass staff contains a series of slurs and rests, indicating a specific rhythmic pattern.

(Hey) (Hey) (Hey)

Vib. Vib.

H H

(Hey)

A^A D/A

Lay your hands on me Lay your hands on me

Organ

C/A D/A A D/A

lay - your hands on - me — lay - your hands on - me lay - your hands on - me

C/A D/A A B^D C G

lay - your hands on - me — (Come on)

D C G C D C G
 (Woo) If you're ready I'm willing and able - help me
 - ter I'm a poet I'm a preacher - I've been to

*Lay my cards out on the ta - ble - you're mine and I'm yours forthela - ble - right now the
 school and be-lyve been the tea-cher If you Show me how me get up off the gro- und I can*

3 0 7 4 7 5 4 5 3 4 2 7 5 7 5 5 2 3 0 3 2 7 4 4 5 5 4 5 5 4 2 7 5 7 5 5 2

D *C* *G* *D* *G*

rules we made are meant for brea - King — What you get aint al-ways what you see — but
 shaw you how to fly and ne-ver ev-er come back down eve-ry thing you want is what I need —

TAB

5 7 5 5 7

2x () 2x ()

3 3 3 3

D *G*

sa-tis-fa-cti-on's gu - ran - teed they say what you give is al-ways what you need — wo-w-wo-w wow
 sa-tis-fa-cti-on's gu - ran - teed but theri - de dont never ev-er come for free oh —

TAB

0 7 5 5 7 5 7 5 3

5 5 5 5 3 3 3 3

The musical score for "Lay Your Hands On Me" is presented in a standard four-staff format. The top staff contains the vocal melody in treble clef, with lyrics written below it. The second staff is for guitar, showing chords and melodic lines. The third staff is for bass, and the fourth staff is for drums. The score is divided into four measures, each with a chord symbol above it: F, G, D, and G/D. The lyrics are: (So) if you want me to / if you want me to / Lay my hands on you / Lay my hands on you / - lay your hands on me / - lay your hands on me / Lay your hands on me / Lay your hands on me.

The musical score for "Lay Your Hands on Me" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, with lyrics "Lay your hands on me" repeated. The second staff is the guitar line, featuring a TAB section with fret numbers. The third staff is the bass line, and the fourth staff is the drum line. The score is divided into four measures, each with a chord symbol (F/D, G/D, D, G/D) above it. The guitar line includes a TAB section with fret numbers and a diagram of the guitar neck. The bass line and drum line provide the instrumental accompaniment.

F/D *G/D* *D* 1. 2. *D*
 lay_ your hands on_ me I'm a fight-
 lay_ our hands on_ me

The first system of the musical score spans measures 1 to 4. The vocal melody is in the upper staves, with lyrics "lay_ your hands on_ me" and "lay_ our hands on_ me" under the first two measures, and "I'm a fight-" under the third measure. The guitar part features chords *F/D*, *G/D*, and *D*. A guitar solo begins in measure 3, with fret numbers 1, 1, 3, 3, 5, 5, and 7 indicated. The system concludes with a double bar line and a repeat sign.

Arm. *H.C.S.* *S* *AC* *S*
 5 7 5 7 6 7 5 7 7 13 14 9 12 14 9 12 10 12 8

The second system of the musical score spans measures 5 to 8. The vocal melody continues in the upper staves. The guitar part features chords *Arm.*, *H.C.S.*, *S*, *AC*, and *S*. A guitar solo begins in measure 5, with fret numbers 5, 7, 5, 7, 6, 7, 5, 7, and 7 indicated. The system concludes with a double bar line and a repeat sign.

D *G*

Measure 1: Guitar (H, P), Vocal (XX), Bass (//).

Measure 2: Guitar (H.C, P), Vocal (XX), Bass (//).

Measure 3: Guitar (D P, A.U), Vocal (), Bass (//).

Measure 4: Guitar (U), Vocal (), Bass (//).

D *G*

Measure 5: Guitar (D, P, SHP, H), Vocal (7 5 5 7), Bass (//).

Measure 6: Guitar (Arm. with Picking), Vocal (7 5 5 7), Bass (//).

Measure 7: Guitar (tr), Vocal (), Bass (//).

Measure 8: Guitar (C), Vocal (), Bass (//).

A F G

Don't you know I on-ly aim to please

F G G D

If you want me to lay My hands on you

Chord progression: G/D F/D G/D D

Lyrics: Lay - your hands on - me

8va higher

Chord progression: G/D F/D G/D D

Lyrics: lay - your hands on - me lay - your hands on me — lay - your hands on - me

Trill

8va higher

GLD *F/D* *GLD* *D cho*

Lay your hands on me *Lay your hands on me* *oh*

4 *THH.*

5 2 3 2 3 2 3 4 5 5 5 5

The musical score for "Lay Your Hand on Me" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, with lyrics "oh", "lay your hand on me", and "oh". The second staff is the guitar line, with chords G/D, F/D, G/D, and D. The third staff is the bass line, with fret numbers 3, 3, 3, 3, 1, 1, 3, 3, 5, 5, 2, 2, 2, 3, 3, 4, 4, 5, 5, 5, 5, 3, 4. The fourth staff is the drum line, with a 4/4 time signature and a key signature of one sharp (F#). The score is divided into four measures, each with a measure rest in the guitar and bass staves. The guitar line is in the key of D major, and the bass line is in the key of D major. The drum line is in the key of D major and 4/4 time.

oh lay your hands on me

G/D F/D G/D D

4 4

T A B

5 5 5 5 2 5 3 3 5 5 5 5 5 3 4

The image shows a musical score for the song "Lay Your Hands on Me" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the top staff, featuring a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is in the bottom staff, featuring a rhythmic line with a key signature of one sharp (F#) and a 4/4 time signature. The drums are indicated by 'x' marks on a staff below the bass. The lyrics "Lay - your hands on - me" are written below the guitar staff. The score is divided into four measures, each with a guitar chord indicated above the staff: G/D, F/D, G/D, and D. The guitar part includes various musical notations such as eighth notes, quarter notes, and rests. The bass part includes various musical notations such as eighth notes, quarter notes, and rests. The drums are indicated by 'x' marks on a staff below the bass.

D *G/D* (*N.C.*)

lay - your hands on - me lay - your hands on - me lay - your hands on - me

Musical score for guitar and voice. The score is in D major (two sharps). It consists of three measures. The first measure is marked *D*, the second *G/D*, and the third (*N.C.*). The lyrics "lay - your hands on - me" are written under the first two measures. The guitar part features a complex rhythmic pattern in the first two measures, primarily using the 2nd, 3rd, and 4th strings. The bass line is simple, with notes on the 5th string. The third measure is a whole rest for the guitar and a simple bass line. The voice part is represented by a single line with a whole note in each measure.

BED OF ROSES

베드 어브 로지스

Words & Music by J. Bon Jovi

앨범 「Keep The Faith」의 5번째에 수록된 슬로우 템포의 발라드 곡이다. 리듬은 8분의 6박자로 블루스와 같이 1마디가 2박인 3잇단의 흐름으로 생각하면 쉽다. [A] 1마디째에서 기타의 뮤트는 초킹으로 오른손 밑부분을 브릿지에 대고 4~2번줄을 뮤트하여 4번줄부터 다운 스트로크로 재빨리 피킹해서 1번줄 음만 낸다. 이때, 기보된 16분음표는 초킹할때의 장식음표처럼 리듬에 포함되지 않음으로 주의하자. 또 [A]부분에는 윈도우 차임이

들어 있는데 악보에는 생략했다. [C]의 9마디째부터 [D]의 8마디까지의 드럼은 스네어의 테두리를 치는 림 쇼트 플레이이다. 보컬은 8분의 6박자 리듬에 익숙해지지 않은 사람은 노래하기 힘들다. 더우기 악보보다 윗링을 앞세워 노래한 부분이 많으므로 원곡을 잘 듣고 뉘앙스를 포착하자. 그러나 먼저 리듬에 익숙해지는 것이 순서이다.

The musical score for "Bed of Roses" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Keyboard, Guitar, Bass, and Drums. The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into measures, with some measures containing multiple staves. The guitar part includes fret numbers (10, 12, 13) and techniques like 'M' (mute) and 'P' (palm mute). The keyboard part includes 'Piano' and '8va bassa' markings. The bass part includes 'T' (thumb) and 'B' (bass) markings. The drums part includes 'v' (vocal) and 'b' (bass) markings.

Chord progression: B^b F B^b

4-measure rest

4-measure rest

4-measure rest

4-measure rest

Chord progression: F B^b F

4-measure rest

4-measure rest

4-measure rest

4-measure rest

B B^{\flat} F B^{\flat}

Sit-ting here wast-ed and wound-ed (at) this old pi-a-no Try-ing hard to cap-ture the mo-ment this morn-ing I

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "Sit-ting here wast-ed and wound-ed (at) this old pi-a-no Try-ing hard to cap-ture the mo-ment this morn-ing I". The piano accompaniment features chords and arpeggios. The guitar and bass staves are empty, with labels T, A, B for guitar and T, A, B for bass.

F C Am B^{\flat} F $F_{\text{sus}4}$ F

don't know Cause a bot-tle of vod-ka is still lodged in my head And some blond gave me night-mares (I) think that she's still in my

Arpeggio

The second system of the musical score. The vocal line continues with the lyrics: "don't know Cause a bot-tle of vod-ka is still lodged in my head And some blond gave me night-mares (I) think that she's still in my". The piano accompaniment features chords and arpeggios. The guitar and bass staves are empty, with labels T, A, B for guitar and T, A, B for bass. The word "Arpeggio" is written above the piano accompaniment.

B^b B^b sus4 B^o C F

— bed As I dream a-bout mo-vies they won't make of me when I'm — dead With an

D B^o F B^o

1 - ron - clad fist I wake up (and) French kiss the morn - ing While some march-ing band keeps it's own

B^b F E Am B^b

beat in my head while we're tak - ing a - bout all of the things that I long to be - lieve A - bout

4

C D C D H 13 13 15 13 15

—(8va) Arpeggio—

Arpeggio

4

—(Rim)→

F F sus4 F B^b B^b sus4 B^b C

love and the truth and what you mean to me And the truth is ba - by you're all that I

—(Arp)→

—(Arp)→

need

I want you (to) lay down on a bed of roses

F Dm Em F
 For to - nite I sleep on a bed of nails Oh, I want to

B^p F B^p F $\text{to } \textcircled{1} \textcircled{2}$ 1. D^m C(onE)

be just as close as the Ho ly Ghost is And lay you

The first system of the musical score includes a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and guitar tabs with fret numbers and strumming patterns. The key signature has one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line.

B^p (on F) F \textcircled{G} B^b

down on a bed of roses Well I'm so far a way

- (8va)

The second system continues the musical score. It features the same instrumental parts as the first system, with the vocal line continuing the lyrics. The piano accompaniment includes sustained chords and moving lines. The guitar part continues with its characteristic strumming and fretting. The system ends with a double bar line.

B^b F B^b
 step that I take is on my way home (A) kings — ran - som in dimes (I'd) gave ea - ch night Just to see through this

pay phone — Still I run out of time or it's hard to get through Till the bird on the wire — flies

Musical score for guitar and voice, featuring chords (B^b , F, Am, B^b), fingerings (e.g., 10 13, 10 12, 12), and techniques like Arpeggio and $<AG>$. The score includes a 4-measure rest at the end of the first system.

F^{sus4} F B^b B⁷_{sus4} B⁷ C F
 me back to you I'll just close my eyes (and) whisper ba-by blind love is true

I want to lay you down on a bed of roses

F (on E) 2. Dm Em B^b (on F) F

Musical score for guitar and voice. The score includes a vocal line with lyrics, a guitar line with chords and fingerings, and a bass line. The guitar line features various techniques such as arpeggios (Arp.), triplets (3), and octaves (8va). The bass line includes a double bar line and a repeat sign.

F (on E) 1 B[♭] C F

Well the ho - tel bar hang o - ver whis - key's gone dry The bar keep - er's wig's crook - ed And she's giv - ing me the eye — I

— (Strings) —

(8va)

<() = A Guitar>

B[♭] C F F (on E)

might have said yeah But I laughed so hard I think I — died Um, yeah

8va

8va bassa

[illegible]

F Dm C(onE) B⁷(onF) F

13 15 13 13 15 12 14 14 14 (10) 12 12 12 12 (12) (12)

H H M H.C H.U D H.C H.U (8va) (12)

4

F **K** B^b F B⁷

Now you close your eyes Know I'll be think-ing a-bout you While my mist-ress she calls-me To

<Strings>

8va bassa

B⁹ **F** **B^b**

stand in her spot - light _____ a - gain To - nite I won't be a - lone _____ But you know that don't mean I'm not

4 *8va* 4

T A B T A B

F **Dm** **C(onE)** **B⁹(onF)** **F**

lone - ly I've got noth - ing to prove for it's you that I'd die to de - fend

3

T A B T A B

♩ Coda ①

The musical score for "I Want You Down" is presented in a multi-staff format. The vocal line is at the top, with lyrics "I want to lay you down I want to". The guitar part includes a solo section marked "8va" and "C" (C major) and "D" (D major) chords. The keyboard part provides harmonic support. The bass line is in the bottom staff. The drums part is at the very bottom, with a "D.S. ①" (Da Capo) marking. The score is for a 12-string guitar, as indicated by the "12" in the guitar staff.

♩ Coda ②

The musical score for "Lay Down" by The Beatles is presented in a multi-staff format. The top staff shows the vocal melody with lyrics: "lay down a bed of roses". Above the vocal line, the chords Dm, Em, B^b (on F), and F are indicated. The piano accompaniment is shown in the second and third staves. The guitar part is in the fourth staff, and the bass part is in the fifth staff. The score includes various musical notations such as notes, rests, and bar lines. The tempo marking "rit." is visible at the bottom.

TOKYO ROAD

토쿄 로드

Words & Music by J. Bon Jovi & R. Sambora

갑자기 「사쿠라, 사쿠라」하는 멜로디가 나와서 깜짝 놀라게 된다. 거의 노 템포의 신서사이저와 여성 보컬 뒤, 완전히 다른 템포로 곡이 시작한다. 기타 리프가 메인으로 되어 있는데 암을 들어 올리면서 피킹(다운 피킹)하는 것만으로 음정이 미묘하게 변한다. [C]는 싱글 노트의 백킹이다. 뮤트하는 느낌으로 다운 피킹으로만 플레이 하자. 5, 6마디는 같은 프레이즈가 오른쪽과

왼쪽으로 구분되어 있다. 리피트 뒤에 신서는 목관계통의 사운드, [D]의 5마디부터는 다시 아밍하면서 플레이 한다. [E]의 앞 2마디는 전멤버가 함께하는 3박 프레이즈이다. 정확히 맞추자. 팔호 2의 기타는 아밍 딜레이에 의한 것. 페이드 인 하는 신서는 아마 시퀀서에 의한 것일 것이다. 또 베이스 드럼이 2박제에만 들어있으므로 마디의 시작을 착각하지 않도록 주의한다.

Rubato
1stacet (Female Vocal)

A

Vocal

Sa ku ra Sa ku ra ya yo i no So ra-wa mi wa ta su

E. Guitar

TAB

C (Synth)

Inst.

Inst.

E. Bass

TAB

C

Drums

a. tempo
Gsus4 *G*

B

ka gi-ri

E. Guitar 1. Arm.

Synth E. Guitar 2.

Organ

3 times Repeat.

extacet

Fsus4/G *F/G* *C/G* *B⁷/G* *G*^{1.} | *G*^{2.}

In a time

Arm.

Arm.

Arm.

Arm.

Arm.

Arm down

2X

2X

2X

2X

♩¹ (D.S. time with Repeats)

C **G7** **C1G** **F1G** **F**

Higher Part Chorus (1x tacet)

In a place
not a man
for a pass
breath-ing smoke

In a world
Sent to war,
Got the night
Snorling this

the for got
in a land
make it last
drink-ing coke

Lives the heart
They said we'd
17 was a
14 was a

1x tacet

C1G **B7/F** **1.3. C** **2.4. G** **C(B7)**

of me A part that just won't die
fight for their freedom. But I felt like a hired hand
time to re-mem-ber All my life I would nev-er for- get
time when no one would care And there want- a care

Just a boy,
Just a boy,
H.C. H.C.
H.C. H.C.
H.C. H.C.

(2x) (1x)

The musical score for 'To-Ky-o Road' is presented in a multi-staff format. The top staff is for guitar, with chords Gsus4, G, F#sus4/G, and C/G indicated. The vocal line is on the second staff, with lyrics 'To-Ky-o Road Work-ing hard Road Tak-e-me-back'. The piano accompaniment is on the third staff, with fingerings and articulation marks like 'Arm.' and 'Arm. down'. The bottom staves show the bass line and a final piano part with 'x' marks indicating specific notes or effects. The score is divided into measures by vertical bar lines, and the key signature is one flat (Bb).

[illegible]

G

First system of a musical score. It includes a guitar part (top staff) with a key signature of one flat and a common time signature. The guitar part has a melodic line with a trill marked '15 15 15 15'. Below the guitar is a vocal part (T) and a bass part (B). The vocal part has a melodic line with a trill marked '15 15 15 15'. The bass part has a rhythmic line with a trill marked '15 15 15 15'. A synth part (Synth) is also present, playing a rhythmic pattern. The system ends with a double bar line.

[H]

G

(1. 2x tacet)

F/G

C/G

1. 2. 3.

4.

Second system of a musical score. It includes a guitar part (top staff) with a key signature of one flat and a common time signature. The guitar part has a melodic line with a trill marked '15 15 15 15'. Below the guitar is a vocal part (T) and a bass part (B). The vocal part has a melodic line with a trill marked '15 15 15 15'. The bass part has a rhythmic line with a trill marked '15 15 15 15'. A synth part (Synth) is also present, playing a rhythmic pattern. The system ends with a double bar line.

Lyrics:

This guy turns me a-round
I found myself in her door-way
And he's pointing up the stars
But there was not any-body there

Annotations: 8va. harm., Arm., harm, Arm., Arm., Arm., Arm., Arm.

Handwritten musical score for "To-Ky-O Road" by The Beatles. The score is written on ten staves, including guitar, vocal, and bass parts. The lyrics "To-Ky-O Road Take me back" are written across the vocal line. The guitar part features various chords and techniques, including "G sus4", "G", "F sus4/G", "FIG C/G", "Bb/G", "G", "G sus4", and "G". The vocal part includes the lyrics "To-Ky-O Road Take me back" and "Arm." (Arm). The bass part includes the lyrics "To-Ky-O Road Take me back" and "Arm." (Arm). The score is written in a handwritten style with various musical notations and symbols.

Handwritten musical score for "To-ky-o Road" by The Beatles. The score is for guitar, bass, drums, and vocals. It includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a complex arrangement with many triplets and sixteenth notes. The bass part is a simple, steady line. The drums provide a consistent beat. The vocals are in English and Japanese, with the Japanese lyrics "To-ky-o Road Take me back" written above the English lyrics. The score is divided into four measures, each with a different guitar chord: F#sus4/G, F/G C/G, Bb/G G, Gsus4 G, F#sus4/G, and F/G.

BAD MEDICINE

배드 메디슨

by Jon Bon Jovi, Richie Sambora and Desmond Child

기타는 얇고 가벼운 음과 톤을 죄인 디스토션과의 2개의 사운드를 잘 구분 사용하는 것이 포인트가 되는 하드 록 넘버이다. 전체적으로 개방현을 이용한 프레이즈가 많고 낮은 포지션에서의 플레이가 중심이 되지만 뮤트나 커팅과 같은 작은 기교를 콘트롤하기 어려워짐으로 주의하도록 한다.

베이스는 곡이 가라앉은 분위기의 하드 록 넘버이므로 베이스라인을 무겁게 채내는 것이 요점이다. 기타와의 유니즌이 곳곳에 눈에 띄고 싱크로레이션이나 섬세함도 많이 사용되고 있다. 전체의

흐름을 정확히 파악해서 미스 톤을 내지 않도록 유의하면서 정확한 리듬으로 비트를 내도록 한다.

드럼은 거친 중에도 샤프하고 스트레이트한 감정이 떠오르는 것같은 플레이는 특별할 만한 것이다

필 인 등도 8분으로 밀어붙이고 헤비급의 베이스 드럼과 원기왕성한 스네어로 공격하자. 곡의 볼테이지가 내려가는 부분에도 2, 4박의 스네어는 파워있게 두드릴 것.

Intro.
E

Vocal

E. Guitar

TAB

E. Guitar 2. / 2x

Inst.

Key Board

Inst.

E. Bass

TAB

Drums

E

1x

1x

2x

harm 6

Arm.

4

E

A

E

A

G F# E

E

A

B

G F# E

Your love — is like bad me-dici-ne Bad me-dici-ne is what I — need Wow —

3 2 0

0 6 0 2 2 0 0 0

3 2 0 2 4 2

E *A* *G F# E* *A*
 Shake it up just like bad me-dici-ne There aint no doc-tor that can care my disea-se

B *E* *A* *G* *E*
 (bad medicine) I

The image shows a musical score for the song "I Got a Feeling" by The Beatles. It includes vocal parts for Paul McCartney and George Harrison, and guitar parts for Eric Clapton and George Harrison. The score is written in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "ain't got a fever Got a - don't need no needle to be per-ma-nent di-sea-se It'll givi-ng me a thrill and I don't take more than a doc-tor to pres-cribe a re-me-dy I need no a-nes-the-sia or a nurse to bring a pill I got a". The score is divided into four measures, each with a different chord: C, E, A, and E. The guitar parts are written in standard notation, and the vocal parts are written in a simplified notation style.

— got lots of mo-ney but it isn't what I need Gov-na take more than a shot to get this poi-son out of me
 dir-ty down a-ddiction It does-nit leave a track I got a jones for your a-ffe-ction like a mon-key on my back there

A 1. E 12. E

Bad *me-di-cine* *I* *me-di-cine* *what I want...*

Arm.
 Arm.

G A E H A

Bad *Bad* *me-di-cine*

Arm.
 Arm.

E

A

Musical score for guitar and voice, measures 1-5. The score includes a guitar part with complex fingerings and a vocal line. The guitar part features a "with Arm Picking" section and an "A.D." section. The vocal line is in a high register.

B

I E

Musical score for guitar and voice, measures 6-9. The score includes a guitar part with complex fingerings and a vocal line. The guitar part features a "harm. Arm" section and an "A.D." section. The vocal line includes the lyrics: "I need a res-pi-ra-tor Cause I'm run-ning out of brea-th you're an".

13

all night ge-ne-ra-tyon was in Stokings and a dress

When you find your me-di-cine you take what you can get Cause if there some-thing bet-ter Ba-by well they

harm & Arm. D

harm & Arm. D

2 2 4 2 2 4 2 2 4 2 2 4 2 2 0 1

2 2 0 2 2 2 0 1

[illegible]

A G F# E A 1. G F# E 2. G F# E
 Shake it up—just like bad me-di-cine— { There ain't no doc-tor that can } Cure my di-sease— Cure my di-sease—
 Your love's the pot-ion that can

G A E G
 Bad Bad me-di-cine Bad
 Arm. Arm.

Coda
(Repeat & fade)

E A G F# E A G F# E
 Your love_ is like bad me-di-cine_ Bad me-di-cine is what I_ need_ oh_

A G F# E A G F# E
 Shake it up_ just like Bad me-di-cine_ Your love's the po-tion that can Cure my di-sease_

I'LL BE THERE FOR YOU

아일 비 데어 포 유

by Jon Bon Jovi and Richie Sambora

연주 해설

인트로 부분 5마디째만 $\frac{3}{4}$ 박자인 것에 주의하자. 일렉 기타의 리프는 레코드에서 필링을 포착하자. 리허설 마크 [A]의 기타도 1음씩 소중히 치자. 또 8마디째에서는 드럼과 일렉 베이스 음을 정확히 끊도록 하자. 리허설 마크 [B]부분의 8마디째도 마찬가지이다. 리허설 마크 [C]직전의 1마디도 $\frac{3}{4}$ 박자이기 때문에 주의해야

한다.

리허설 마크 [D]에서는 기타 악보가 D.S.일 경우는 다시 표시해 놓았는데 필링을 중요시하며 플레이하자. 리허설 마크 [E]의 기타 솔로에서는 6마디째, 7마디째의 부분이 적당히 되지 않도록 연습하자. Coda부터는 전조되므로 보컬에 신경쓰자.

Intro

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

I guess this time you're real-ly

A Em G D

Leav - ing — I heard your suit case say good -bye And as my bro ken heart - lies

ham

TAB

Em G D

— blee - ding — You say — true Love — is su - i - cide You say you've cried a thou sandiv

H P

TAB

B Em G D

ers — And now you've swim-ming for — the shore — You left me drown ing in my

Em G A

tears — and you won't save me a-ny more — (Now I'm) praying to God you'd give me one more chance
girl

du harm.
harm.

D Bm G A C G

I'll be there for you These five words I swear to you When you breathe I want to be the air for you I'll be there for

TAB 7/5 2 0 2 3 3 3

D Bm G A C G

you I'd live and I'd die for you Steal the sun from the sky for you Words can't say what a love can do I'll be there for

TAB 4 4 4

D C Em

you _____ I Know you Know We've had some good _____ times _____

harm.

harm.

T
A
B

G D

Now the have their own hid ing place _____ I can prom ise you to - mor

5 10 3 4 12 3 14 5 12

7 9 11 12 12 14 14 12 12

T
A
B

D A/C# Bm G

I'll be the water when you get thirst - y Ba - by —
 didn't mean to miss — your birth day Ba - by —

A

When you get drnk I'll be the wine oh
 wishl'd see you blow those can dies out

1x

1x

— D.S.x

harm 6 Arm

2x

2x

2x

2x

E D Bm G A C G

I'll be there for you These five words I'd swear to you when you breathe I Want to be the air for you I'll be there for

1x

1x

D.S.X

D Bm G A C G

you I'd live and I'd die for you Steal the sun from the for you Words can't say what a Love can do I'll be there for

4

4

4

1x

1x

D.S.X

D F Bm G

you

First system of musical notation (measures 1-3). The system includes a vocal line with the lyric 'you', a guitar line with chords D, F, Bm, and G, and a bass line. The guitar line features various techniques like bends and slides. The bass line has a steady eighth-note pattern.

A D Bm

Second system of musical notation (measures 4-6). The system continues the vocal line, guitar line with chords A, D, and Bm, and the bass line. The guitar line continues with complex fingerings and techniques. The bass line maintains its eighth-note pattern.

G A

I wasn't — there — when you were hap

D.S.

Coda E C[#]m A B

I'll be there for you These five words I'd swear to you When you breathe I want to be the air for — I'll — be there for

E C#m A B

you I'd live and I'd die for you — Steal the sun from the sky for you Words can't say what a love can do I'll be there for

4

4

T
A
B

E C#m A B

you Wow —————

2 4 2 0 2 4 2 5 5 4 4

2 4 2 0 2 4 2 5 5 4 4

H P 12 12 H P 12 12 11 11

H P 12 12 H P 12 12 11 11

T
A
B

IN AND OUT OF LOVE

인 앤드 아웃 어브 러브

Words & Music by J. Bon Jovi

코러스의 페이드 인부터 시작한다. 리듬 섹션에 4마디가 이 곡의 기본 패턴이다. 2, 4마디에 나오는 아르페지오 프레이즈는 하나하나의 음이 끊어지지 않도록 부드럽게 연주하자. [B]도 4마디 패턴으로 되어 있는데 첫마디는 2박에 액센트가 온다. 마디의 시작을 놓치지 않도록, 기타 파트에 나오는 X표 음표는 브러싱 노트로, 왼손으로 줄을 뮤트하면서 피킹하여 음정이 없는 음을 내는 테크닉이다. [C]의 7~8마디는 유니즌 프레이즈로서 쉽표 부분이 막히지 않도록, [D]에서 베이스는 토닉페달(A) 부분과

코드 루트에 맞는 부분을 구분해서 사용했다. 8마디째는 아밍에 의한 글리스 다운이다. 아밍하는 타이밍은 레코드를 듣고 필링을 잡아보자. 또 이부분은 전멤버의 브레이크이기 때문에 리듬에 주의해서 정확히 맞추자. [E]에서 기타 애드립 파트는 프레이즈의 마지막에 아밍을 사용했다. 또 1~3마디 Guitar Solo 2x의 음표에 붙은 「//」표는 트레몰로를 나타낸다. 오른손으로 재빠르게 얼터네이트 피킹을 하면서 하는 테크닉이다.

[A] Am 1.

Vocal

In - and out of love In - and out of love In

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

2. *Am* FIA GIA Am

In - and out of love In - and out of love

E. Guitar

Young and wire - id - yeah
When Set to ex-plode_ in the heart
me and my boys_ hit the streets

G/A Am *D/A G/A*

You won't *ti - re* Cause *ba-by was born - with the best*
 Right on time - She-s here to make my - night com-plete

G/A Am **C** *Gadd?* *D* *Dsus4*

Take you higher than you've e-ver know Then drive you down to
 Then I'm long gone - I got a *Am* no - ther show - one more town, - one mile

your knees - to go - One I pick you up when you've had e-nou - gh end-less night - of fan - ta - sy - Was you been burned - ba-by les - all she left - of her

sons learned with me — }
 Hear what I'm say - in'
 Is the way

In and Out of Love

that we're play - ing

Too much is ne-ver e-nough

harm

synth

harm

harm

E Am F/A G/A Am
 Shes gon-na get you...
 Arm
 T A B
 Arm
 Arm
 Arm

F G | 2. F G In - *Am* And out of Love F G In -
 Run-ning wild When we're to-ge-ther It's a too - much for e - ver

Coda
 E *Am* Vocal Spoken D G Chorus 1st tacet. D
 She's gon-na get you - oh oh oh

Arm. Arm. Arm. H.C.D. H.C.D. H.C.D.

D.S. to D (no Repeats)

E G D G D Am

Out of love *Out of love*

Arm. *8va*

Arm.

T A B

D G 1. D Am 2. D Am Am H F/A

Out of love *In* *and out of love*

Arm. *Arm.* *Arm.*

Arm. *Arm.* *Arm.*

T A B

G/A *Am* *F/A*^{1.} *G/A* *Am* ^{2.} *G/A* *Am*

In — *and out of love* *In* *In*

Am *F* *G* *Am* *F* *G* *Am*

- and out of love *In* — *and out of love* *In*

Synth

1st & 2nd only

Repeat & F.O.

RUNAWAY

런어웨이

Words & Music by J. Bon Jovi & G. Karak

인트로는 피아노(아마 CP-80일 것이다)의 3박 프레임즈, 특정한 음에 액센트가 붙지 않도록 주의해서 연주하자. 기타는 5도 하모니가 메인인 백킹이다. 오른손은 다운스트로크만 피킹한다. 사운드 메이크는 오버 드라이브+딜레이의 세팅이다. 인트로 끝에 나오는 스크래치는 피크로 줄을 문지르는 테크닉을 말한다. 여기서는 낮은음 줄을 브릿지 측에서 헤드 방향으로 문지르고

있다. [A]의 기타, 베이스, 드럼 파트는 1회째의 것으로 되돌이킬 때 기타, 베이스는 8분음표의 백킹([D]의 아랫단 기타와 베이스 참조), 드럼은 보통의 리듬 패턴이다. [D][D]는 기타 솔로. 어려운 테크닉은 사용되지 않았지만 그만큼 트릭을 쓰지 못하므로 한음 한음 정확히 연주하자.

Intro.
Am *G*

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

8va
(CP-80)

(CP-80)

Am

G

8va harm. (1x) d. Arm. (2x H P P)

(2x Scratch) harm. Arm.

(2x Scratch)

7/5 3/4

H.H. Half pre

2x Simile

A

Am

(2x 가 하모4)

G

Em

On the street where you live the girls Talk-a-bout their so-cial live
(A) Diffe-rant live eve-ry night Guaran-tee'd to blow your mind

They made of lip-slick plas-tic and paint
I see you out on the streets

8va harm. (2x) harm. (2x) harm.

7/5 3/4

H.H. Half pre

2x Simile

F *G* *Am* *Chorus 1x only* *A* *Am*

(A) Touch of sa-ble *In their eyes* *All your* *Life all your life all you* *asked when is your dad dy-gon-na*
Call-me for a *wi-lid time* *So you sit home A* *- lone cause there's nothing left that*

(2x) *(2x)* *(2x)* *(2x)* *(2x)*

T *A* *B* *(2x)* *(2x)* *(2x)* *(2x)* *(2x)*

H.H. Half Open

G *Em* *G* *Am*

Talk to you- *but you were liv-ing in an-oth-er world* *- Tryin'- to get you mas-sage throuth*
You can do- *There's on-ly pic-tures hung- in the* *Sha-daws left- there to* *Look at you*

(3) *(3)* *(3)* *(3)* *(3)*

G

She's a lit-tle Run-a-way

D.S. time Additional Guitar

C *Em* *G*

Dad-dys girl Leaned fast All those things he

Am *G* *1. Em* *Am*

Could-n't say Ooh She's a lit-tle Run-a-way

[illegible]

NEVER SAY GOODBYE

네버 세이 굿바이

Words & Music by J. Bon Jovi & R. Sambora

인트로의 기타가 숨은듯한 음색으로 옥타브 위와 아래를 치고 있다. 이것은 곡 가운데 여러번 나오는 중요한 멜로디이므로 신경을 써서 친다. [A]부분의 백킹 기타는 볼륨을 내리고 맑은 음으로. 그리고 [B]부터는 다시 볼륨을 올려 숨은 듯한 음색으로 연주한다. [C]의 기타 솔로는 1마디, 5마디 첫부분에서 음을 가

볍게 두들기듯 하며 암을 내는 곳이 있으므로 주의한다. 이 솔로는 앞 5마디까지의 기타 솔로 뒤에 5마디부터 다른 트랙을 기타가 감싼다. 키보드는 신서의 올겐 계통의 음을 중심으로 사용하고 있다.

Chords: A, C#m7, D, Dm

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

Roll

G D $\frac{5}{4}$ A B

Re-men-ber when we lost the keys and band played our fa-vorite song and I
 you lost more than that in my back-seat, ba-by held you in my arms so strong we
 Re-men-ber when we used to talk about danced so close we danced so slow and I swore
 gaees you'd say we used to talk about

2X 2X 2X

C#m7 G D/F# G D

bust-ing out we'd break their hearts To - geth - er - for - ev - er - Neu-er
 I'd nev-er let you go To - geth - er - for - ev - er -
 bust-ing out We'd break their hearts To - geth - er - for - ev - er -

1x tacet d.s. After 2X 2X 2X

C **A** **C#m7** **D** **Dm**

say good-bye - neu-er say good-bye - You - and me - and my old friends - Hop-ing it - would neu-er end -

16 16 16 16 16 14 14 16 14 15 14 16 14

3x only 3x only 2x

A **C#m7** **D** **Dm** **to**

Say good-bye - Neu-er Say good-bye - Hold-in on - we got to try - Hold-in on - to neu-er say good-bye
 Say good-bye - Neu-er Say good-bye - Hold-in on - we got to try - Hold-in on - to neu-er Say -
 Say good-bye - Neu-er Say good-bye - Hold-in on - we got to try - Hold-in on - to neu-er Say -

(4) (4) (4) (4)

(3X) (2X) (2X) (2X)

Roll 2X

1. A C#m7 D Dm

8va

cho D

H.C

T A B

E. Guitar 2

cho D

H.C

still

2. A C#m7 D

good-bye

Arm.

P

cho

g

H.C.D

H.C.D

T A B

F

G

A

C#m7

First system of music (measures 1-3). The key signature is one sharp (F#). The first measure has a vocal line with a triplet of eighth notes (S) and a guitar line with a triplet of eighth notes (3). The second measure has a vocal line with a triplet of eighth notes (S) and a guitar line with a triplet of eighth notes (3). The third measure has a vocal line with a triplet of eighth notes (S) and a guitar line with a triplet of eighth notes (3). Chord symbols F, G, and A are written above the first three measures.

Second system of music (measures 4-6). The key signature is one sharp (F#). The first measure has a vocal line with a slur and the lyrics "oh And I" and a guitar line with a triplet of eighth notes (3). The second measure has a vocal line with a slur and the lyrics "oh And I" and a guitar line with a triplet of eighth notes (3). The third measure has a vocal line with a slur and the lyrics "oh And I" and a guitar line with a triplet of eighth notes (3). Chord symbols D, F, and G are written above the first three measures.

D.S.to B

Coda

Handwritten musical score for the Coda section, measures 14-17. The score is written for guitar and includes a vocal line.

Chords: A, C#m7, D, Dm

Vocal Line: -bye, yeah, yeah

Guitar Line: The guitar line features a complex rhythm with many sixteenth notes and a final flourish in measure 17. Fingering numbers (1-4) are indicated for the left hand.

Tablature: The tablature is written on a six-line staff, showing fret numbers (5, 6, 7, 8) and string numbers (1-6).

Continuation of the handwritten musical score for the Coda section, measures 18-21. The score is written for guitar and includes a vocal line.

Chords: A, C#m7, D, Dm

Vocal Line: (Silent)

Guitar Line: The guitar line continues with a complex rhythm, featuring many sixteenth notes and a final flourish in measure 21. Fingering numbers (1-4) are indicated for the left hand.

Tablature: The tablature is written on a six-line staff, showing fret numbers (5, 6, 7, 8) and string numbers (1-6).

A

12 strings Guitar

Roll

BLAZE OF GLORY

블레이즈 어브 글로리

Words & Music by J. Bon Jovi

보컬인 존 본 조비의 솔로 앨범 "BLAZE OF GLORY"에 수록된 타이틀 넘버이다. 밴드로서의 곡은 아니지만 존의 대히트작이기 때문에 수록된 것 같다. [A]의 기타 2는 도브로의 슬라이드 기타에 의한 플레이로 튜닝이 오픈 D(6번줄부터 차례로 D, A, D, F#, A, D음)로 돼 있으므로 주의하자. 이후에 나오는 슬라이드 바를 사용한 기타 2부분은 모두 이 튜닝으로 플레이하고 있다. [C]부터의 기타 2는 노멀 튜닝의 어쿼스틱 기타 코드 플레이이다. [E]는

일렉 기타에 슬라이드 바를 사용한 기타 솔로이지만 이쪽은 노멀 튜닝이다. 이 솔로는 핑거링 플레이도 얹혀 음으로 슬라이드 바는 새끼손가락에 끼워서 연주하다. 당연히 미스톤이 나지 않도록 세심한 주의가 필요하다. [G]의 2마디째는 일시적으로 *rit*...(서서히 템포를 느리게 해갈 것)를 하고 있으나 3마디째 드럼의 필인과 같이 곧 이전의 템포로 되돌아가고 있다. 엔딩, [Q]의 4마디부터는 *rit*...해서 그대로 프리 템포로 페이드 아웃하고 있다.

Dm7

B D7

First system of musical notation (measures 1-4). The score includes staves for guitar, strings, and bass. The guitar part features a melodic line with a 'Harm.' (harmonic) marking. The strings part has a 'Strings' marking with a bowing symbol. The bass part includes a 'Harm.' marking and a 'Slide Bar' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

D7

Second system of musical notation (measures 5-8). The score continues with the same instruments. The guitar part features a melodic line with a 'Harm.' (harmonic) marking. The strings part has a 'Strings' marking with a bowing symbol. The bass part includes a 'Harm.' marking and a 'Slide Bar' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

C F C G Dm

wake up in the morn - ing And I raise my wea - ry head I've got an old coat for a pil - low And the earth was last night's bed I

D F C G Dm

don't know where I'm go - ing On - ly God knows where I've been I'm a dev - il on the run A six gun lov - er A can - dle in the wind yeah

(When you're)

Twich Slide Bar

(Slide Bar)

F Dm C G Dm

bought in - to this world They say you're born in sin Well at least they gave me some-thing I didn't have to steal or have to win Well they
ask a-bout my con-science And I of - fer you my soul you ask if I'll grow to be a wise man Well I ask if I'll grow old You

<A. Piano>

<Rim>

F C G Dm

tell me that I'm wanted... Yeah, I'm a wanted man... I'm a colt in your stable I'm what Cain was to A-bel Mis-ter catch me if you can I'm go-ing...
ask me if I've know love And What it's like to sing songs in the rain... Well I've seen love come And I'm seen it shot down I've seen it die in vain Shot

(A. Piano)

G D G

down... in a blaze of glo ry Take me now but know the truth...
down... in a blaze of glo ry Take me now but know the truth...

D G D C to

I'm go - ing out in a blaze of glo ry Lord I never drew first But I drew first blood I'm
 cause I'm go - ing down in a blaze of glo ry Lord I never drew first But I drew first blood I'm the

II II II

II II II

II II II

5 5 5 0 3 4 5 0 3 3 3 5 5 3 3 5 5 5 5 0 5 0 3 3 3 3 3 3 2 3

1. G D7 2. G

no one's son young gun dev-il's son young

no one's son Call me young gun You dev-il's son Call me young

II II II

II II II

10 12 12 12 12 10 10 12 12 7 10 10 10 10 10 11 10 8

<with Slide Bar>

II II II

D7 down

down Na, na, na, na, na, yeah

with Slide Bar

(Slide Bar)

This musical score is for the piece "The Wind" by George Gershwin, arranged for guitar, piano, and double bass. The score is written in G major and 4/4 time. It consists of 16 measures, divided into four measures per system. The guitar part is in the top system, the piano part in the middle system, and the double bass part in the bottom system. The guitar part features a melodic line with various ornaments and a slide bar, and a bass line with a w.c. (with capo) marking. The piano part features a melodic line with various ornaments and a bass line with a w.c. (with capo) marking. The double bass part features a melodic line with various ornaments and a bass line with a w.c. (with capo) marking. The score includes various musical notations such as notes, rests, ornaments, and a slide bar. The guitar part is in the top system, the piano part in the middle system, and the double bass part in the bottom system. The score includes various musical notations such as notes, rests, ornaments, and a slide bar.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, and vocal parts. The score is in G major (one sharp) and 4/4 time. The guitar part is written in standard notation with a capo on the 4th fret, indicated by the key signature and the fret numbers. The piano part is written in standard notation. The vocal parts are written in standard notation with lyrics. The score includes a guitar solo in the second system, marked with a "C" for capo and "P" for piano. The lyrics are: "Hello, hello, good morning to you, / I've been here all my life, / And I've seen the silence on your face, / And I've seen the silence on your face." The score is divided into four systems, each with a guitar, piano, and vocal part. The first system is the introduction, the second system is the first verse, the third system is the second verse, and the fourth system is the chorus. The score is written in a clear, legible font, with a clean layout and a professional appearance.

[illegible]

M Dm C G Dm

night I go to bed I pray the Lord—my soul to keep— No I ain't look- ing for for-give- ness Be be- fore— I'm six foot deep Lord

N F C G Dm

I got to ask a fa- vor And I hope you'll un-der-stand— Cause I've lived life to the ful-lest Let this boy die like a man

G **Dm**

Star-ing down the bul-let Let me make my fin-al stand Shot

rit. *D.S.*

Coda G no one's son

no one's son Call me young

D Ah, **C** ah, **G** ah, **D**

gun I'm a young gun oh, yeah, yeah,

D Ah, C ah, G ah, D7
 yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

Musical score for the first system, measures 1-4. The vocal line features the lyrics "yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah," with vocalizations "Ah," and "ah," above the notes. The guitar part shows chords D, C, G, and D7. The bass part includes fret numbers and a slide bar instruction: "Wich Slide Bar".

D7 Free tempo.
 yeah

Musical score for the second system, measures 5-8. The vocal line features the lyrics "yeah" and "Free tempo." The guitar part shows a D7 chord. The bass part includes fret numbers and a slide bar instruction: "Wich Slide Bar".

쉬 돈 노우 미

Words & Music by Mark Avsec

기타는 오버 더빙을 구사한 멜로디와 어쿠스틱의 아르페지오 백킹, 그리고 베이스 라인에 따른 디스토션에서의 단음 연주라는 구성으로 특히 어려운 플레이는 없을 것이다. 다만 신서사이저와 유니즌의 백킹 아르페지오에서는 타이밍에 주의하자. 또 인트로의 하모나이제이션도 리듬을 정확히 맞춰서 칠 것.

베이스는 신서사이저 베이스인 것 같으나 8비트의 루트 연주가 주축이 되어 4줄 베이스로도 전혀 문제 없이 연주할 수 있다. 오히려 밴드에서는 신서사이저 베이스보다 파워풀해져 사운드 전체에 임팩트가 주어질 것이다. 신서사이저 베이스로 연주할 경

우에는 8분음표라도 꽤 스타카토 기미로 돼 있으므로 주의하기 바란다.

드럼은 매우 베이직한 8비트로 곡상에 거슬리지 않도록 멜로디를 아름답게 흘러간다. 테크닉적으로는 어려운 부분이 거의 없으나 굳이 말하면 11에서의 신서사이저 드럼의 처리를 어떻게 하는가가 포인트라 말할 수 있을 것이다. 임팩트가 강한 곳인만큼 연구가 필요해진다. 세트에 패드계를 짜 넣을 수 있으면 베스트이다.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, bass, and drums. The score is written in B-flat major (two flats) and 3/4 time. The guitar part is the most prominent, featuring a complex melody with various fret numbers and time signatures (3/3, 2/3, 3/5, 3/3, 2/3, 3/5, 3/3). The piano part provides harmonic support with chords and arpeggios. The bass line is a simple, steady eighth-note pattern. The drums play a consistent pattern of eighth notes. The score includes an introduction and a main body of music, with a key signature change from B-flat major to E-flat major (one flat) in the final section.

① (Gt.) : 기타 4대로 멜로디의 하모나이제이션을 들려준다. 비브라토의 타이밍을 정확히 맞추지 않으면 울림이 무너짐으로 주의하자.

② (Ba): 원곡은 신서사이저 베이스같지만 4줄 베이스로 플레이할때는 기보한 그대로가 좋을 것이다. 신서사이저 베이스에서는 옥타브 아래의 음도 넣고 있는 것 같다.

Cm B \flat (onC) Cm B \flat (onC) Cm

3/5 3/3 3/3 3/5 3/5 3/3 3/3 3/5

(Gt.-IV)

(Gt.-V)

4.

A \flat ① E \flat (onG) B \flat 1. B \flat A

What more
I dream of when—

(Gt.-IV) (Gt.-I)

(Gt.-V)

③

③ (Dr.) : 킥의 패턴을 바꾸는 건만으로 전체의 분위기가 이렇게 달라진다는 것을 보여주는 좋은 샘플이다.

B \flat Dm(onA) Fm(onA \flat)

can I do there's noth - ing(that) I have - n't tried Still it's so - hard for her to
 she'll be mine I dream of cross - ing that line And hold - ing her so

The first system of the musical score covers measures 1 through 4. The vocal line begins with the lyrics 'can I do' in measure 1, followed by 'there's noth - ing(that) I have - n't tried' in measure 2, 'Still it's so - hard' in measure 3, and 'for her to' in measure 4. The guitar part features a descending line in measure 1, a more active line in measure 2, and a continuation in measure 3. The piano and bass parts provide harmonic support with sustained notes and rhythmic patterns. Chord changes are indicated above the staff: B \flat at the start, Dm(onA) in measure 2, and Fm(onA \flat) in measure 3.

G F Cm E \flat (onB \flat)

no - tice (then) I've tried hard to be straight There's noth - ing left
 tend - er Dream - ing it could come true So man - y things

The second system of the musical score covers measures 5 through 8. The vocal line continues with 'no - tice' in measure 5, '(then) I've tried hard to be straight' in measure 6, 'There's noth - ing left' in measure 7, and 'So man - y things' in measure 8. The guitar part has a descending line in measure 5, a more active line in measure 6, and a continuation in measure 7. The piano and bass parts provide harmonic support with sustained notes and rhythmic patterns. Chord changes are indicated above the staff: G at the start, F in measure 6, Cm in measure 7, and E \flat (onB \flat) in measure 8.

$E\flat(\text{on } B\flat)$ $A\text{m}7(\flat 5)$ $A\flat$ $B\flat(\text{on } A\flat)$

I can say (If) on - ly she would look my way hey hey
 I could do (If) on - ly you'd give me a chance oh

2. $E\flat$ $B\flat(\text{on } E\flat)$ $A\flat(\text{on } E\flat)$ $E\flat$ $B\flat(\text{on } E\flat)$ $A\flat(\text{on } E\flat)$ $E\flat$
 (Chorus) She Don't Know Me She don't see me
 She don't know She don't

3x only
 (Gt. - III) (Gt. - IV) (Gt. - V) (Gt. - V) (Gt. - VI) (Gt. - V)

Cm She can't hear me Can not help me

care (she) Can't hear She don't

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

A^b She don't want me Like I want her (I've) Got to

want Like I want her (I've) Got to

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

B \flat Got to tell her That I love her

to Φ 2. Cm(onB \flat) B \flat love her

tell her That I love her

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

4.

2x

C A \flat E \flat B \flat to Φ 1.

She don't e - - ven know my name

2x

D.S. 1.

Φ 1. Coda 1x only

B \flat

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

라스트 1마디는 스케일 위에서의 하행라인이다.

1. Cm (onB \flat) 2. Cm (onB \flat)

5

(Synth.Dr.)

E \flat B \flat (onE \flat) A \flat (onE \flat) E \flat D.S.2.

She Don't Know Me She don't see me

ah She don't want She don't

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

2. Coda Cm (onB \flat) B \flat

love her

Vo.

Gt.-I (Gt.-III) (Gt.-V)

Gt.-II (Gt.-V) (Gt.-VI)

Kb.

Ba.

Dr.

B \flat (onE \flat) A \flat (onE \flat) E \flat

Cm She can't hear me Can not help me

know (Vocal) with feeling →

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI) (Gt.-V)

4.

Ab She don't want me Like I

(with feeling)

(Gt.-IV)

(Gt.-V) (Gt.-VI) (Gt.-V) (Gt.-V) (Gt.-VI)

Fade Out

SHOT THROUGH THE HEART

-shot 쓰루 더 히트

Words & Music by J. Bon Jovi & J. Ponti

add9 등의 텐션음을 교묘하게 사용하여 독특한 분위기를 내는 기타 아르페지오로 시작되는 이곡은 피아노의 아르페지오로 바뀌면 하드한 드라이브가 좋은 사운드이다. 특히 조용한 부분에서의 피아노 아르페지오는 매우 효과적으로 사용되고 있고 중요한 부분이다. 키보드 담당자는 힘써서 연습하는 것이 요망된다. 인트로에서 페이드 인하는 피아노의 16분음표는 양손을 사용해서 대처하자.

기타에서는 곡의 중간 쯤에서 투인 리드가 나온다. 그들의 라이브에서는 V0의 존도 기타를 연주하고 있고 리치와 두 사람이

이 프레이즈를 연주하고 있다. 핑거링은 간단함으로 2음 동시에 연주하는 것도 가능하지만 3도의 하모나이제이션의 경우 디스토션된 기타의 음으로는 아름답게 울리지 않음으로 메인인 아래쪽 프레이즈를 연주하자. ①의 7, 8마디는 라이트 핸드. 우선, 오른손의 손가락으로 9/3(E음)을 내어 폴링. 초킹되는 그대로의 상태로 12/3를 오른손으로 해머링 & 폴링. 다음에 왼손으로 1음 업시켜둔 7/3을 다운한다. 14/3와 15/3의 바로 앞에서는 짹싸게 7/3을 1음 업시키고 나서 각각을 라이트 핸드한다.

Am

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, followed by the E. Guitar line, and then a TAB (Tuning and Action) line. Below these are two Inst. (Instrument) staves, followed by the E. Bass line, another TAB line, and finally the Drums line. The score begins with a piano introduction marked 'Piano' and 'Synth.' with a tempo of 120. The guitar part features a complex fretboard diagram with various fret numbers and string indicators. The drums part includes a drum kit diagram with various drum and cymbal indicators.

A *Am add9* *G⁷* *Fm9* *G⁷*

Tablature: 0 2 2 0 2 2 3 0 0 2 2 0 1 3 3 0 3 3 3 0 0 2 2 0

Am add9 *G⁷* *Fm9* *G⁷*

Tablature: (4) (4) / / /

Shot

B *Amadd?* *G?* *Fm?* *G?*

— through-the heart — It's — all part of — the game — that we — call love

(4) *///.*

(4) *///.*

TAB

7. 7. 7. 7.

C *Amadd?* *G?* *Fm?* *G?*

—

TAB

2 2 2 2

0 0 0 0

8va

8va

8va

all Love

D *Am* *G*

Would you be - con - tent - to see - me cry - ing Af - ter
 Now you've come - back here - to say - you're sor - ry

Volume

Volume

Mute

Am *G*

all those lit - tle games - you put - me through -
 I just don't know who - you're talk - ing - to

Volume

Harm. Guitar 2 x2 only

Harm.

Guitar 2 x2 only Harm. Arm.

Harm. Arm.

Am *G*

Af-ter all - I've done - for you - you're ly - ing -
 It could be - the man - I used to be, - ing girl -
Volume

T A B

(4) *III.*

(4) *III.*

(4) *III.*

(4) *III.*

(4) *III.*

Am *G*

Wouldn't it - be nice - to tell - the truth -
 I've grown up - and now - I'm o - ver - you -

(1)
 (2 3) *Stand*
x2 only

Pick *Pick*

x2 only

Mute

T A B

(4) *III.*

(4) *III.*

(4) *III.*

(4) *III.*

(4) *III.*

S.
[E] F G Am

Did-n't some-bod-y some-where say You're gon-na take a fall
- ing there — just a live - wi - re With no-where left - to turn — }

TAB (3 2 1) (5 3 1) 2 0 2 0 5 5 2 2 1 1 4 5

F G D G C GLB

I gave you ev - ly-thing — Now here's the cur-lain call — and I'm
You were gon-na set the world on fire — But you'll nev-er learn — That you're }

TAB (3 2 1) (3 2 1) (3 2 1) 8 7 →

F *Am* *G* *F* *G*

Shot through the heart - as I lay there a lone In the

T A B (7) (5) (3) 3 3

Am *G* *F* *G* **G** *Am*

dark through the heart - It's all part of the game that we call Love -

T A B (4) (4) 2 2 2 2 2 2

12 Am

3

2va

3

2va

3

12

I Am G F G

3

2va

3

2va

3

12

Am G F G

cho D cho D cho D cho D cho D cho D cho

9 7 7 12 7 7 14 7 7 15 7 7

(4) **///**

(4) **///**

(4) **///**

(4) **///**

///

Am G F G

Tr HPS H H P H P H P H H H

8 10 8 10 8 10 8 8 7 8 7 8 9 10 8 10 8 10 8 12

17 17 17 20 20 17 17 17 17 19 19 19 19 19 19 19 19 19 19

(4) **///**

(4) **///**

///

Am G F G

8va

cho

H P

cho

U

Guitar 1.
Pick Parliament

Guitar 2.
Pick Parliament

T 16 17 19 16 17 19 16 17 19 16 17 19 17 20 20 17 20 20

A 19 20 19 19 20 22 19 20 19 22 19 20 22

B 22 22 22 22 22 22 22 22

Coda

D.S. to E

C G J Am G F G

Now you're Shot

M

0 0 12 0 0 0 0 18 0 0 0 0 12 0 0 0 0

Am G F G

Measures 1-4 of the first system. The guitar part features a melodic line with a 'M' marking. The vocal part has a melody with a '4' marking. The bass part has a simple accompaniment.

Am G F G

Ba-by does... what ba-by please Ba-by must have what - she sees... But

Measures 5-8 of the second system. The guitar part features a melodic line with a '4' marking. The vocal part has a melody with a '4' marking. The bass part has a simple accompaniment.

Am G F G

dark through the heart — it's all — part of the game — that we call —

chorus —

Ah Ah Ah Ah

Am Shot G F Shot G

Shot through the heart — as — I lay there — a — lone in — the

Am G F G

dark through the heart - It's all - part of the game - that we call -

Pick Parliament

Chorus

Ah Ah Ah Ah

Am shot G F shot G

Shot through the heart - as I lay there a - lone In the

M

Am Shot G Shot F Shot G Shot

dark through the heart - It's all part of the game - that we call -

(4) *III.*

(4) *III.*

(4) *III.*

chorus

Am G F G

(Shot) (Shot)

(4) *III.*

Am G F G Am

(Shot) (Shot) (Shot)

8va
W.C. W.C.

W.C. W.C.

BREAKOUT

브레이크아웃

Words & Music by J. Bon Jovi & D. Rashbaum

헤비메탈에서는 보통인 기타, 베이스의 반음 내림 튜닝이지만 그들로서는 진귀하다고 말할 수 있을 것이다. 보컬 키의 관계이겠지만 그 몫만큼 노래하기 쉽게 돼 있다. 신서사이저는 키 트랜스포즈할 수 있는 것이라면 문제 없지만 그렇지 않은 경우에는 코드 네임을 모두 반음 내려서 플레이하지 않으면 안됨으로 주의를 요한다. 곡의 대부분은 A의 4마디 패턴임으로 밴드로 연습할 때는 그 부분만을 되풀이하는 것도 효과적인 것이다. 인트로라든가 ④의 4마디 등에 등장하는 기타에 의한 스크래치 & 글리스는 피크로 줄을 헤드로 향해서 문질러 올리면서 왼손이

그 뒤를 추적하는 것처럼 글리스 다운해가는 것으로 충분히 디스토션이 걸린 음으로 이것저것 시험해서 분위기를 파악한다.

기타 솔로에서는 암 플레이가 있지만 리치 산볼라는 그렇게 암을 장기로 하는 타입은 아님으로 비교적 쉽게 돼 있다. 그러나 그 외의 부분에서는 꽤 빠른 연주도 쉬으면서 전체로서는 매우 빈틈없는 플레이임으로 잘못이 곧 눈에 띄는 만큼 힘을 기울여 연주하여야 한다. 리듬은 변함 없는 저스트 비트 임으로 드럼과 베이스는 호흡이 딱 일치할 때까지 철저히 연습해야 한다.

Intro. Am

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

Break-out

(Guitar & Bass 반음 아래로 튜닝)
Original Key A'm

Guitar 2.

Key Board

Am C/A G/A D/A Am C/A G/A D/A

8va

Am C/A G/A D/A Am C/A G/A D/A

Pick Portament g Pick Portament g

Pick Portament g Pick Portament g

Pick Portament g Pick Portament g

2 3 4

Am C/A G/A D/A Am C/A G D

oh oh oh oh oh oh oh

M *M* *M* *M* *M* *M* *M* *M* *S*

TAB 0 0 0 0 0 0 0 0 3 3 5 7 0 0

3 3 5 7 0 0

Sua

5 5 3 3 3 5 5 2 3 4

X X X X X X X X

Am C/A G/A D/A Am C/A G D

oh oh oh oh oh oh oh

(4) (4) (4) (4) (4) (4)

TAB (4) (4) (4) (4) (4) (4)

X X X X X X X X

A

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

This time girl I've had - e - nough -
 Prom-ises made in the heat of the night -
 You're

Am C/A G/A D/A Am 1x tacet C/A G D

oh oh oh oh oh

too hot to han-dle with kid gloves -
 Tho's words were bro-ken un-der bed-room lights -
 oh -
 Your

Am C/A G/A D/A Am 1x tacet C/A G D

Oh oh oh oh oh

It's too late - I hear a
lips they burn - your bad-y

Knock on the door -
Calls my name

The
I can

Am C/A G/A D/A Am 1x tacet C/A G D

Oh oh oh oh oh

game's o-ver ba-by I can't
- fell the fire - but its

take it no more -
all in vain

Break-out
Break-out

Am C/A G/A D/A Am C/A G D

bet-ter off on my own

2. Dm7 G Am Break-out

Break-out Take these chains from me You

Am oh oh oh oh oh oh oh oh

1 2 3 4

Am C/A G/A D/A Am C/A G/A D/A
oh oh oh oh oh oh oh oh

you say well meet a-round mid-

5 6 7 8

Am C/A G/A D/A Am C/A G/A D/A

oh oh oh oh oh oh oh

night You're gon-na make me feel_ all right I'm say-ing oh no not

Musical score for the first system, measures 1-4. The score includes vocal melody, guitar, and bass. Chords are Am, C/A, G/A, and D/A. Lyrics are 'night', 'You're gon-na make me feel_', 'all right', and 'I'm say-ing oh no not'.

Am C/A G/A D/A Am C/A G/A D/A

oh oh oh oh oh oh oh

_ to-night You got-la let me go huh, huh, huh, oh oh oh

Musical score for the second system, measures 5-8. The score includes vocal melody, guitar, and bass. Chords are Am, C/A, G/A, and D/A. Lyrics are '_ to-night', 'You got-la let me go', 'huh, huh, huh, oh', and 'oh oh'.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, vocal, and piano. The score is divided into four measures, each with a specific chord indicated above the staff: Am, C/A, G/A, D/A, Am, C/A, G, and D. The guitar part features a complex rhythm with various chords and melodic lines. The vocal part includes lyrics and a melody that is partially obscured by the guitar. The piano part provides a harmonic foundation with chords and a melodic line. The score is written in standard musical notation with a key signature of one flat (B-flat) and a 4/4 time signature.

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, vocal, and piano. The score is divided into four measures, each with a specific chord indicated above the staff: Am, C/A, G/A, D/A, Am, C/A, G, and D. The guitar part features a complex melody with many accidentals and a "Break-out" section. The vocal part includes lyrics and a "Break-out" section. The piano part provides a harmonic accompaniment with chords and a "Break-out" section. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

D.S. to **B**
(with Straight)

Handwritten musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is written on a grand staff with five systems. The first system includes a vocal line with lyrics "night —", a guitar line, a bass line, and a keyboard line. The second system includes a vocal line with lyrics "You make me feel —", a guitar line, a bass line, and a keyboard line. The third system includes a vocal line with lyrics "oh so right", a guitar line, a bass line, and a keyboard line. The fourth system includes a vocal line with lyrics "I'm saying — oh no — not", a guitar line, a bass line, and a keyboard line. The fifth system includes a vocal line with lyrics "night —", a guitar line, a bass line, and a keyboard line. The score is written in treble and bass clefs, with various chords and notes indicated.

Handwritten musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is written on a system of staves. The top staff is the vocal line, with lyrics "to-night_ You got-to let me go". Above the staff are chord symbols: Am, C/A, G/A, D/A, Am, C/A, Ah, G, D, and Break-out. The second staff is a guitar line with a "Solo" marking. Below the vocal line are five empty staves, each with a "8)" marking. The bottom staff is a bass line with a "T" marking. The score is handwritten and appears to be a personal or working draft.

[illegible]

The musical score is written for guitar and consists of six measures, each corresponding to a specific chord: Am, C/A, G/A, D/A, Am, and C. The notation includes a standard guitar staff with a treble clef and a bass staff with a bass clef. The melodic line in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, with fingerings (1-4) and dynamics (p, m, f) indicated. The bass staff provides a harmonic accompaniment, featuring a mix of eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines, and the chord changes are clearly marked at the top of each measure.

G *D* *Break-out* *Am* *C/A* *G/A* *D/A*

cho
U *P* *cho* *D* *Arm* *Arm* *H* *P*

T *20* *20* *17* *20* *17* *19* *17* *20* *20* *20* *17* *17* *19* *17* *19*

T *A* *B*

Am *C/A* *G/A* *D/A* *Break-out* *Am* *C/A*

oh *oh* *oh* *oh* *oh* *oh* *oh*

H *H* *H* *H* *S* *P* *Sua*

T *20* *20* *20* *20* *20* *20* *17* *15* *13* *14* *14*

T *A* *B*

8 8 8 8

[illegible][illegible]

Am C/A G/A D/A Am C/A

oh oh oh oh oh oh oh oh oh

cho D 8va

cho D

H P cho D

5 7 5 7 5 7 5 7 5 7

5 5

F. O.

GET READY

깃 레디

Words & Music by J. Bon Jovi & R. Sambora

현재는 록의 분류도 극히 다양해져 파워 메탈이니, LA 메탈이니 뭐니 하고 뜻도 알 수 없는 것으로까지 발전하고 있으나 한 옛날에는 브리티쉬 록과 아메리칸 록의 2개로 크게 나눌 수가 있었다. 중후하고 어딘가 마이너한 브리티쉬에 대해서 나라가 넓기 때문인 것만은 아니겠지만 상쾌하고 밝은 아메리칸 록이라는 대조적인 스타일은 음악 팬 사이에서도 곧잘 화제가 된 것이지만 이 곡은 바로 아메리칸 스타일이라고 말할 수 있다.

기타의 리프에서는 개방현을 많이 사용하고 있으므로 다른 개방현이 노이즈가 되지 않도록 조심해서 플레이한다. 솔로에서도

Ⅲ의 3마디째가 개방현을 섞은 트릭키한 플레이가 돼 있다. 프레이즈 자체는 어렵지 않지만 3잇단음표의 리듬에 끼워넣는 일이 어려울 것이다. 또 실제로는 도중에서 더빙된 곳도 있고 그대로 플레이하는 경우는 포지션 이동도 격렬함으로 그와 같은 곳은 각자의 필링으로 대처하기 바란다. 절대로 어렵지 않음으로 신중히 노력하면 반드시 훌륭한 연주가 될 것이다. 연주자체는 그다지 어려운 것이 아니므로 코러스를 서로 엮어가는 것등도 시원스럽게 결정하자.

Intro.

E C# D D A E

Vocal

E. Guitar

TAB

Inst. *Guitar 2.*

Inst. *Piano*

E. Bass

TAB

Drums

The musical score for "The Rose Tree" is presented in a multi-staff format. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a key of one sharp (F#) and a 2/4 time signature. The guitar part is written in a key of one sharp (F#) and a 2/4 time signature, featuring a complex rhythmic pattern with triplets and sixteenth notes. The piano accompaniment provides a steady harmonic foundation. The score includes a key signature of one sharp (F#) and a 2/4 time signature. The guitar part features a complex rhythmic pattern with triplets and sixteenth notes. The piano accompaniment provides a steady harmonic foundation.

A *E*

You need some-one to make - it - last -
 You're look-ing sharp in your dane - ing shoes -

No Ro-me-os wholl love - and - leave you fast
 You got style you got - the - movis - Oh

D A/C# D A/C# E D D#E

You're so — hot, — girl and on — the loose

They fade — a — way

E

To — night you're not gon — na be — a — lone —
 You caught up in a dan — ger zone —

Mak — ing love on the tel — e — phone — on
 You're sev — en teen but you act — full grown — The

D A/C# D A/C# E *A B C*

Ba - by ba - by if you can hold - on
night life ba - by is turn-ing you on

Handwritten musical score for the first system, measures 1-4. The score includes vocal lines with lyrics, guitar chords (D, A/C#, E), and guitar tablature. The key signature has two sharps (F# and C#). The lyrics are: "Ba - by ba - by if you can hold - on" and "night life ba - by is turn-ing you on".

[B] *C D*

I'm gon-na take you all — the way — to-night
You want to take me all — the way — to-night

Handwritten musical score for the second system, measures 5-8. The score includes vocal lines with lyrics, guitar chords (C, D), and guitar tablature. The key signature has two sharps (F# and C#). The lyrics are: "I'm gon-na take you all — the way — to-night" and "You want to take me all — the way — to-night".

C *D*

I like 'em down and dirty, — so hold on tight
 Take my hand, can't you feel the heat —

You make me feel al-right — Come on
 Come on

E
 after D.S.
 (C) *C#* *D* *E*

— (Come on — come on — get read — y —) Come on

E C# D 1. E D
 — (Come on — come on — get read — y —)

TAB: 0 0 7 0 4 0 5 (5) 0 0 (7) 7 5 7 (5)

8va

12. E D A E C# D
 — y —) Come on — (Come on — come on

TAB: (5) 0 0 7 0 4 0 2 0 0 4 2 0 0 7 0 4 0 5

8va

Live

E D A E C# D
 — get read — y —) Come on — (come on — come on

E D
 — get read — y —)

8va

cho

cho

cho

cho

cho

cho

D

Arm.

Arm

5 5 3 0 0 5 0 3 0 2 1 0 0

0 0 2 0 4 0 3 7 5

0 0 7 0 7 4 5 5 5 5

0 0 7 0 7 4 5 5 4 7 5 5 4 7

[illegible]

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is written for guitar, piano, and voice. The score is in the key of D major and 4/4 time. The guitar part is in the treble clef, and the piano part is in the bass clef. The voice part is in the treble clef. The score is divided into four measures, each with a chord symbol above it: E, C#m, D, and A. The guitar part includes various techniques such as arm, U.D.P., and S. The piano part includes various techniques such as arm, U.D.P., and S. The voice part includes various techniques such as arm, U.D.P., and S. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible]

A musical score for guitar and voice. The top staff shows a vocal melody with lyrics "Ah ha ha ha Good evening". Below it are two guitar staves. The first guitar staff has melodic lines with fingerings like 5, 0, 4, 0, 2, 3, 3 and includes markings "HC" and "MS". The second guitar staff provides harmonic accompaniment with chords and fingerings like 0, 0, 7, 7, 7, 7, 7, 7. There are also some percussive or rhythmic markings like "x x x x x x x x" on the bottom staff.

Musical score for "Oh Yeah" by The Roots. The score is for a 4-measure section. It includes staves for Soprano (S), Alto (A), Bass (B), Tenor (T), and a double bass line. The key signature is E major (one sharp). The tempo is marked "E". The lyrics "Ooo" and "Oh yeah)" are written above the vocal staves. The double bass line features a complex rhythmic pattern with many beamed sixteenth notes and rests.

The musical score for "Come on" by The Beatles is presented in a standard staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each containing four staves. The top staff is the vocal line, with the lyrics "Come on — come on —" repeated. The second staff is the guitar line, featuring various techniques such as bends, vibrato, and double stops, with markings like "M.S." (Mouth Sound) and "H.C." (Harmonics). The third staff is the bass line, with fret numbers indicated below the notes. The fourth staff is the drum line, with "x" marks indicating hits on the snare and cymbals. The score concludes with a double bar line and a repeat sign.

Musical score for the song "Come on" by The Beatles. The score is written for vocal and guitar parts. The vocal part is in the key of E major (indicated by the key signature of one sharp) and the guitar part is in the key of E major. The tempo is marked "E" (Allegretto). The time signature is 4/4. The lyrics are "Come on - Come on - Are you read-". The guitar part includes a solo section marked "Solo" and a section marked "HC" (Harmonica). The score is arranged in a standard musical notation format with a vocal line and a guitar line.

y (come on — come on —) read — y (come on — come on —) Are you read-

Musical score for the first system, measures 1-4. The system includes vocal staves with lyrics, guitar staves with fret numbers, and a bass line. Measure 1 has a "trill" marking on the guitar staff. Measure 4 ends with "Are you read-".

y (come on — come on —) read- y (come on — come on —) Come on

Musical score for the second system, measures 5-8. The system continues the vocal and guitar parts from the first system. Measure 8 ends with "Come on".

D.S. to C
 (with Straight)

Coda

Violin I: *9*

Violin II: *9*

Double Bass: *9*

Guitar: *9*

Tempo Free

[illegible]

SILENT NIGHT

사일런트 나잇

Words & Music by J. Bon Jovi

인트로의 신서사이저는 부라스 계통의 사운드이다. 16분음표 1개분의 길이가 딜레이 되고 있다. A. Guitar는 싱크로페이션을 너무 강조하지 말고 높은음줄을 많이 사용하는 아르페지오풍의 프레이즈로 연주하자. \square 아랫단의 신서는 스트링스 계통의 사운드이다. \square 는 기타 애드립 파트, 1마디와 끝마디에 나오는 16분음표 프레이즈는 1음 간격으로 피킹하여 그 사이의 음은 암으로

내고 있다. 5, 7마디는 매우 세밀한 음으로 되어 있다. 왼손은 별로 문제없지만 오른손은 정확한 얼터네이트 피킹으로 한음한 음을 깨끗이 내자. 7마디 아랫단의 기타는 더빙된 것으로 메인 기타에 대응하는(1박씩 빗겨감) 프레이즈이다. 서로 정확히 연주하지 않으면 음표가 세밀한 만큼 엉키기 쉬움으로 주의하자.

Intro. A $DM^{(9)}$ A $DM^{(9)}/A$

Vocal

E. Guitar

TAB

Inst. Synth.

Inst. A. Guitar 12 st.

E. Bass

TAB

Drums

A Dm7⁽⁹⁾/A A Dm7⁽⁹⁾

After the smoke

A Dm7⁽⁹⁾ A

— clears
 sim-pie when

When it's down — to you and I —
 You were to be queen and I'd be your king

When the sun a-ppears —
 I guess those dreams got lost —

When there's
 Cause ba-by you're still

1x tacet

no-thing left - but good-byes - We'll just turn and walk a-way —
- you And I'm still me - Now let-ting go —

How could we let it end - like this - just turn and
It's al-way the hard-est part - to fight When we both know

walk a-way —

Should we seal it with a kiss —
We're just two more vic-tims of the night —

It's too - late Now you're out
It's too - late too

1st time tacet

Roll

DM7⁽⁹⁾ *A* *DM7⁽⁹⁾* *A* *DM7⁽⁹⁾* *B Bm*

A *Bm* *E7⁽¹¹⁾*

- and on the run -
Late to won-der why -

It's too - late Held up in
Much too - late to

Love with-out a gun -
save a love that's died -

T
A
B

1x tacet

2x

E7 *C* *A* *Dm7⁽⁹⁾* *A*

- } Si-lent night - We hold up our can-dle light - Si-lent night - the night

T
A
B

2x

2x

2x

Dm7⁽⁹⁾ *A* *Dm7⁽⁹⁾/G*

our love - died No words to say And we're both too tired - to fight - Just hold me -

Bm7⁽⁹⁾ 1. *E7⁽⁹⁾* 2. *E7⁽⁹⁾* *Bm7⁽⁹⁾*

close And don't let go - It was all so - Just hold me - close and don't let me

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features vocal parts for Paul Simon (S) and Art Garfunkel (A), guitar parts for Paul Simon (S) and Art Garfunkel (A), and a bass line. The score includes lyrics: "Hello, hello, good morning to you", "And so it begins", "The sound of silence", "Hello, hello, good morning to you", "And so it begins", "The sound of silence". The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The score is written for a full band, including vocalists, guitarists, and a bassist.

[illegible]

Tempo Rubato

E A

Dm7⁽⁹⁾

A

Dm7⁽⁹⁾

— cleared — It was down to you and I when the sun a-ppeared — there was no-thing left but good-bye Si-lent night

A. Guitar

a. tempo
A

Si - lent

night
1. 2x tacet
Arm.

Additional Guitar
3x

2x

2x

Si - lent

night

Si - lent

Arm.

Arm.

2x

2x

2x

Repeat & F.O.

LIVING IN SIN

리빙 인 신

Words & Music by J. Bon J, Bon Jovi

키보드가 약간 느긋한듯 활약하는 곡이다. 먼저 인트로부분 4마디에서 리허설 마크 [A]로 연결하는 것을 주의하고 온음표 화음을 연결할 때 리듬에도 주의하자. [B]부분은 [C]에 연결되는 핵심부이므로 레코드에서 느낌을 포착하자 [C]에서는 일렉기타의

커팅을 확실히 하고 [D]부분 4마디부터 일렉기타는 효과음의 역할을 하게 된다. Coda의 4마디에서 드럼은 의외로 어렵다. 잘 연구해 보자.

Intro.

Vocal

E. Guitar

TAB

Inst.

Inst.

E. Bass

TAB

Drums

E. Guitar 2.

Key Board.

*I don't need no li-cen-ce - to sign on no li - - ne and
can you tell me just where we fit in _____*

[A] E

E **A9**

I don't need no prea-cher - to tell me you're mine
 I - Call it love Call it living in sin
 (they)

I don't need no dia-monds I don't need no new bride
 is it you and me or just this world we live in
 Clean —

clean —

E **D#** **E**

I just need you ba-by to look me in the eye — I know
 we live on love oh oh oh Living in — sin

clean —

E

— they have a hard time and your Da-dy don't a-proo-ve but I don't need you Da-dy tell-ing us what we should do

TAB

B *G* *A* *G* *A* *B*

Now there's a mil-l-ion ques-tions I could ask a-bout our lives... but I on-ly need one ans-wer to get me thru the night so I say
is it right to hold you — and Kiss your lips good-night... but I pro-mise is for - ever if you sign it on the dotted line }

TAB

E A E A E B7 C#m
 Ba-by can you tell me just when we fit in
 I call it love...they call it Li-ving in sin
 is it you and me or just this

[illegible]

D 1. *E*

— for both our parents who fight it our must night--- then pray-Gods-for-give-ness when they both turn out the lights or

A9 *E*

wear that ring of dia-monds when your hearts is made of stone (you can) talk but still say noth-ing you say to-ge-ther but alone or

clean ———

clean ———

E A E A E B E

Musical score for guitar and voice. The score is divided into five measures, each with a letter above it: E, A, E, B, E. The guitar part features various techniques such as "Chap Arm." and "H.C.D.P." (Harmonic Chordal Duet Pattern). The vocal line is written in a treble clef with a key signature of one sharp (F#).

The musical score for "Baby" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, featuring Paul McCartney's melody in G major. The second staff is the guitar part, showing a series of chords and a melodic line. The third staff is the bass part, featuring George Harrison's bass line. The fourth staff is the drum part, showing a simple rock rhythm. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "moderate". The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The score ends with a double bar line and a repeat sign.

Coda
E

Musical score for the Coda section, measures 1-4. The score is written for guitar and includes lyrics. The key signature is one sharp (F#). The guitar part features a melodic line in the upper register and a rhythmic pattern in the lower register. The lyrics are "I don't know" and "ust where to be-gin".

Lyrics: *I don't know* *ust where to be-gin*

E

B

Musical score for the E and B sections, measures 5-8. The score is written for guitar and includes a TAB section. The key signature is one sharp (F#). The guitar part features a melodic line in the upper register and a rhythmic pattern in the lower register. The TAB section provides fret numbers for the guitar part.

E *B*

where to be-gin I don't know where we fit in li-ving sin

4

4

TAB

(3 times Repeat and fade)

E *B7*

DRY COUNTY

드라이 카운티

Words & Music by J. Bon Jovi

기타는 피아노와의 유니즌 멜로디로부터 들어감으로 튜닝을 특히 엄격하게. 리피트가 많기 때문에 악보를 잘 확인하면서 연주해갈 것. 백킹에서 아르페지오를 주체로 한 곳은 각 코드폼을 완전히 누르는 것이 포인트. 불필요한 뮤트 등을 넣지 않고 깨끗한 음을 내어 사운드에 퍼짐이 있게 한다.

베이스는 슬로 템포의 넘버로 ⑩까지는 기본적으로 8비트 패턴, ⑪부터는 싱커페이션이라는 구성이다. 곡 자체는 대단히 길지만 블록 마다의 패턴을 익혀 버리면 진행이 알기 쉽다. 기타 솔

로에서의 프레이즈는 백킹 기타, 키보드와 리듬을 합친 것으로 드럼의 킥과 심벌즈를 가이드로 하면 좋을 것이다.

드럼 전반은 심벌즈 롤인데 D.S.에서 ④로 되돌아갈 때마다 리듬 패턴이 변화한다. 원곡을 잘 듣고 리피트마다의 사운드를 체크하기 바란다. 또 전반부에서는 하이햇과 림 쇼트로 사운드에 퍼짐을 주고 있기 때문에 페달 워크, 림의 홀어짐만은 피하자.

① (Kb.) : 인트로 6마디부터 시작되는 피아노 멜로디에 12마디부터 기타가 유니즌으로 더해진다. 밸런스로서는 피아노가 메인으로 거기에 기타가 실리는 느낌이 좋을 것이다.

Chords: Dm C Am B \flat Dm C Am B \flat

Chords: Dm C Am B \flat Dm C Am B \flat

Annotations: cho. C.D. h. s. cho. C.D. p. cho. cho. C.D. Q.C. cho. C.D. h. s. cho. C.D. p. cho. cho. C.D. Q.C. cho. cho.

② (Gt.): 피아노와 유니즌으로 멜로디 연주. 싱
글 코일계의 픽업에 코러스, 리버브를 더한 깨끗한
사운드로 플레이하고 있다. 멜로디의 1, 3마디는 초
킹부터 시작되는 프레이즈이므로 음정에 주의가 필
요하다.

♩ 1,3,6.

A Dm C Am B \flat Dm C

(4x) spend their whole lives wait - ing pray - ing for their big re - ward But it seems some - times The pay - off leaves you

(1x) A - cross the bor - der they turn Wa - ter in - to wine Some say it's the dev - il's blood They're
(2x) came here like so man - y did To find the bet - ter life To find my piece of eas - y street To
(3x) bless - ed name of Je - sus I heard a preach - er say (That) we are (all) God's child ren (And) that

2x 1x tacet h.p. 2,4x 3x

(Gt.-I) 3,4x (Gt.-I) 3x h.

(Strings) 3x

1,4x 8va bassa 2,3x

2x 3x

(Drums) 1x: tacet, 4x: * * * with Cymbal ③

G Dm C Am B \flat to ⑥

feel - ing Like a dirt - y whore If I could choose the way I'll die Make it by the gun or knife 'Cause the

squeez - ing from the vine Some say it's a sav - iour In these hard and desper - ate times For
final - ly be a - live (And) I know noth - ing good comes eas - y (And) all good things takes some time I
He'd be back back some - day (And) I hoped that he knew Some - thing as he drank his cup of wine I didn't

g. 2,3x 2x 3x h.p.

g. 2,3x

2,3x

2,3x

2,3x

③ (Dr.): 노래에서의 패턴. 1X는 휴식이지만 D.
S. 할때 마다 하이 해트 + 림 쇼트, 킥 심벌즈가 더해
진다. 각각의 사운드를 확인해두기 바란다. 템포가
느림으로 주의할 것.

4.  F B \flat C Dm

(Chorus) (2x) woo burn - ing my
(1x) woo woo

You can't help... but pros-per Where the streets are paved with gold They say the oil wells — ran deeper — here — than an - y - bod - y's known (now) I
cursed the sky — to o - pen I begged the clouds for rain I prayed to God — for water — For this burn - ing in my veins It was
(Arpeggio)

veins F B \flat C woo B \flat

packed up on my wife and kid And left them back at home (Now) there's noth-ing in this pay - dirt The ghosts are all I know Now the
like my soul's on fire (And) I had to watch the flames All my dreams went up in ashes And my fu - ture blew a - way — Now the

4. 4.

2x

D Dm Dm7(onC) Bm7(b5) Dm7(onC) G **E** 7^F

oil's gone — And the mon-ey's gone — And the jobs are gone — Still we're hang-in' on — Down in Dry Coun - ty They're

C woo Bb Gm Bb F C woo

swim-ming in the sand — Pray-ing for — some ho-ly wa-ter To wash the sins from off our hands(Here)in Dry Coun - ty — The prom-ise has run dry where

8va,(Strings)unison — 8va,(Strings)unison —

2. Coda

Am g^b

3. Coda

G

B \flat to 4, 7.
 — no-bod-y cries — And no one's get-ting out of here a —
 1 1 3 5 3 0 (1)
 S.
 S.
 D.S.

♩₄. Coda

Bb

C

Bb

no one's get-ting out of here a-live

④ (Gt.) : 곡중에 꽤 긴 솔로가 있으나, 기본적으로는 ④에서 사용되는 F메이저 펜타토닉의 포지션이 중심이다. 템포가 느리고 잇단음표도 많음으로 프레임즈 하나하나의 리듬을 정확히 구사하는 것이 중요하다.

This musical score is for the song "The Rose Tree" and is divided into two systems. The first system (measures 1-12) features a vocal soloist (Soprano) and a choir. The soloist's part includes a melodic line with various ornaments and a final flourish. The choir part consists of a simple harmonic accompaniment. The instrumental accompaniment (piano) features a bass line with a steady eighth-note rhythm and a treble line with a more complex, flowing melody. The second system (measures 13-24) continues the vocal and instrumental parts. The soloist's part includes a final flourish. The choir part consists of a simple harmonic accompaniment. The instrumental accompaniment features a bass line with a steady eighth-note rhythm and a treble line with a more complex, flowing melody. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is for a vocal soloist (Soprano), a choir, and instrumental accompaniment (piano). The vocal soloist's part includes a melodic line with various ornaments and a final flourish. The choir part consists of a simple harmonic accompaniment. The instrumental accompaniment features a bass line with a steady eighth-note rhythm and a treble line with a more complex, flowing melody.

G Dm C(onD) Dm C(onD)

h. (8va) 1x tacet 2x (8va) cho. 1x tacet

18 20 17 19 2x (Gt.-III)

1x tacet 1x only 2x (7 1) 2x (f) (f)

H Dm C(onD) Dm C(onD)

8va cho. cho. (Gt.-III)

1x tacet 2x s. s.

2x

2.

♩ = ♩

Dm

1

Dm

(5 times Repeat)

C

(Gt.-I) 2x ~ 5x: Continued on P.66

8va →

p.+h. →

cho.

cho.

p.+h.

(Organ)

C

Am

B♭

cho. p.

cho. C.D.

cho. C.D. p.

cho.

p.

3

cho.

g.

C.D.

cho. p.

C.D.

cho. C.D.

cho. C.D. p.

cho.

p.

cho.

g.

5. Coda

Am B \flat

cho. C.D. Men

cho. C.D.

(Synth. Bass)

D.S. 6.

⦿ Coda

6. **Down in the Night**

Vo. *oth-er way — there's too much pain — Night af-ter night af-ter night af-ter night oh Down in*

Gt.-I

Gt.-II

Kb. (Strings)

Ba. (Synth. Bass)

Dr.

Dm C G rit. a tempo

Pick Scratch

Pick Scratch

8va bassa

(55553333)

D.S. 7.

7. Coda

no one's getting out of here — Dry Coun - ty

8va

S. S. cho. C.D.p. 3

cho. C.D.p. 3

cho. C.D.p. 3

cho. C.D.p. 3

cho. C.D.p. 3

8va, (Strings) unison

The musical score is a multi-system arrangement for guitar, continuing from page 62. It is written in treble clef with a key signature of one flat (Bb). The score includes various musical notations such as chords (Dm, C, Am, Bb, C.D., C.D.p., h., s., g.), dynamics (p., f.), and articulation (accents, slurs). The guitar part features a mix of single notes, chords, and complex rhythmic patterns. The score is divided into systems, with some systems containing multiple staves. The final system ends with a 'Back to P.63' instruction.

Back to P.63

⑤ (Gt.): 5번줄, 3번줄에서의 옥타브 프레이즈.
3프렛 부근부터 단숨에 19프렛까지 뛰어올라간다.
불필요한 줄을 잡게 손가락으로 뮤트하고 옥타브의
움직임을 깨끗하게 내면서 포지션을 이동시키자. 슬라
이드의 리듬에도 주의를 요한다.

I BELIEVE

아이 벨리브

Words & Music by J. Bon Jovi

기타는 인트로의 16분음표 백킹이 메인 패턴으로 스케일이 큰 넘버이다. 프레이즈에 교묘하게 백킹을 받아들여 플랜저의 효능을 잘 살리는 것으로 악센트를 붙이고 있다. 퍼짐이 있는 사운드의 솔로를 초킹이나 풀링을 많이 사용해서 원 피킹으로 연주하고 기타 플레이에 폭을 갖게 하고 있는 점에도 주목하기 바란다.

베이스는 16분음표의 루트를 계속 연주한다. 특히 눈에 띄는 프레이즈나 리듬 패턴은 없고, 어떻게든 정확한 올터네이트 피킹으로 리듬을 지키는 것이 중요하다. LOW-D음을 많이 사용하

고 있으나 플레이 자체는 심플함으로 4번줄만을 1음 내려서 튜닝하든 5번줄 베이스를 사용하든 어느쪽으로도 대응할 수 있을 것이다.

드럼은 16분음표의 드라이브를 갖는 파워풀하고 타이트한 드러밍이 특징적이다. 4분음표의 힘찬 하프 오픈 하이해트가 인상 에 남는다. 곡의 구성은 실로 심플하여 리듬 패턴은 흐름에 의해서 구분 사용하는 2패턴으로 구성되어 있어, 이것을 적절히 억양을 붙여 구분해서 두드려가는 것이 중요하다.

N.C. Intro. D G. 2x only

Vo. (Talking) yeah...

Gt.-I h. ①

Gt.-II

Kb. (S.E.)

Ba. 1x tacet

Dr. 1x tacet ②

① (Gt.): 꽤 하드한 오버드라이브 사운드에서의 메인 백킹 패턴. 너무 일그러지게 하면 생생한 필링이 없어짐으로 사운드 메이킹에는 충분히 유의하기 바란다.

② (Dr.): 스네어의 16분음표 연타로 서서히 크레센도시켜 가는데 푹 하이해트로 확고히 카운트를 하면서 정확한 리듬으로 두드린다.

1. G 2. G D G

h. 8va, Bottleneck

(Organ)

3

2 (Shaker) simile ~

1. G 2. G A 2x

All I know is what I've been sold You (can)
can't do this h. you can't do that They

h. (8va, Bottleneck) h.

3

3

③ (Ba.) : 루트를 묵묵히 연주하는 라인이다. 하이해트가 4분음표이므로 비트를 리드하는 것같은 기분으로 한결같이 리듬 킵한다.

④ (Dr.) : 하이해트의 하프 오픈을 파워풀하게 두드리고 1박째의 베이스 드럼으로 16분음표의 드라이브를 내자.

A C D G

soul

h.

h.

h.

h.

g.

h.

8va, Bottleneck

17

19

17

15

3

2. A D (Chorus) E D

lie for it cry for it die for it Would you I (1, 3x) Be-lieve (2x) Be-lieve

cho.

cho.

8va, Bottleneck

14 15 14 10

6

⑤ (Gt.): 보틀넥에서의 멜로디 연주. 몇번이나 되풀이되므로 정확히 재현하도록 한다. 보틀 넥 주법의 경우 줄의 높이가 지나치게 낮으면 보틀넥과 프렛이 접촉되거나 음이 찢어지는 소리가 나거나 함으로 주의.

G D G 2x Bm

I Be - lieve With ev - ery breath that I breathe
I Be - lieve Be - lieve we're still worth The fight you'll

12 14 15 14 10 12 14 10 5

(Chorus)

You and me can turn a whis - per to a scream I Be - lieve
see There's hope for this world to - - night I Be - lieve

cho. cho.

(Cello) 2x only

1. Coda

⑥ (Gt.): 이것도 아마 보를네크에 의한 것이리라. 보를네크로 천천히 상행하고 완전히 올라간 곳에서 바를 던져서 내려뜨리고 즉각 초킹으로 이행한다. 오버 더빙일 가능성도 있으나 라이브를 위해서 연습해두자.

[illegible]

[illegible]

D
 G
 I believe (2x~ with feeling)

Repeat & Fade Out